

MUSICAL FOUNTAIN

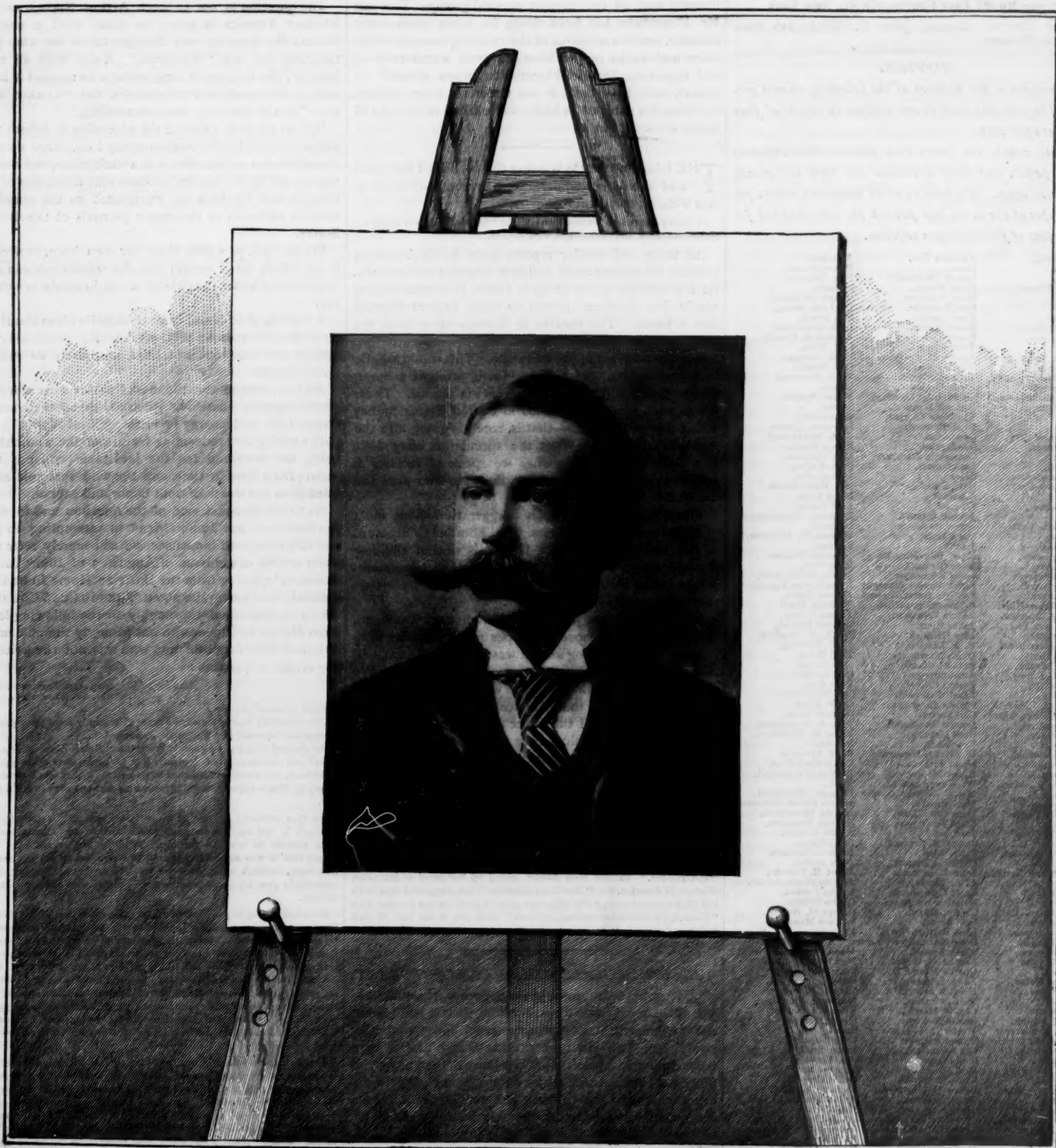
A WEEKLY JOURNAL

DEVOTED TO MUSIC AND THE MUSIC TRADES

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WILLIS NOWELL.

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NOTICE.

Electrotypes of the pictures of the following-named artists will be sent, pre-paid, to any address on receipt of four (4) dollars for each.

During nearly ten years these pictures have appeared in this paper, and their excellence has been universally commented upon. We have received numerous orders for electrotypes of the same, and publish the subjoined list for the purpose of facilitating a selection.

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Stanisl,
Johannes Brahms,
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Moritz Moszkowski,
Anna Louise Tanner,
Filoteo Greco,
Wilhelm Junk,
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G. W. Hunt,
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Albert R. Parsons,
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Bertha Pierson,
Carlos Sobrinho,
George M. Nowell,
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Paderlopp,
Maud Powell,
Max Alvary,
Josef Hofmann,
Händel,
Carlotta F. Pinner,
Marianne Brandt,
Gustav A. Kerker,
Henry Duzenski,
Emma Juch,
Fritz Gesio,
Antio Seidl,
Max Lecker,
Max Spicker,
Judith Graves,
Hermann Ebeling,
Anton Bruckner,
Mary Howe,
Attalie Claire,
Mr. and Mrs. Lawton,
Fritz Kreisler,
Madge Wickham,
Richard Burnmeister,
W. J. Lavin,
Niles W. Gade,
Hermann Levi,
Edward Chadfield.

THE Fort Smith "Daily News," taking up the cudgels for its brother journal, the "Daily Times," anent the criticism of Bradbury's dreadful unmusical nightmare called "Esther," and after a brief discussion of the question, winds up in the following wild tornadoic Western fashion:

THE MUSICAL COURIER, published in that beastly "bulling" and "bearing" business city of New York, publishes the criticism of the "Arkansas Musical Times" as it appeared in the "Daily Fort Smith Times," and winds up with the sforzando remark that "Queen Esther" is "rot," which makes it impossible for us to respond in time except by a staccato "Scatt!"

A staccato "Scatt!" is good. Keep up the excitement Fort Smith and let us hear more about "Esther Beautiful Queen."

FROM all sides we are being congratulated upon the publication of the interesting letters from our Mr. Otto Floersheim, whose luminous critical utterances about all that is going on in Europe musical form a most entertaining budget of news. This leads us to remark that THE MUSICAL COURIER is the only music journal that has the enterprise to send one of its editors yearly to Europe, so that its readers are kept thoroughly au fait with the latest musical events of interest and all the current musical gossip. This our Mr. Floersheim has been doing for some years every summer, and his opinions of the reigning musical celebrities and works of the hour are well worth reading and digesting, for Mr. Floersheim knows whereof he speaks, and he speaks in no uncertain tones, either, handling his subjects as befits the skilled musician and music critic that he is.

THE following article is going the rounds of the press and should not be permitted to continue its progress without comment:

At Patti's farewell in Buenos Ayres, in the "Barber," she was called out thirty-two times, and the receipts were \$23,000.

All these and similar reports from South American sources are exaggerated and not founded upon truth. At the average price of \$5 a ticket it would require nearly five thousand people to bring \$23,000 receipts into a house. The theatre at Buenos Ayres does not seat one-half of this number, and consequently \$10 would be the average price of seats. This would signify that some seats, and most of them, brought a much higher figure, which on the face of it is absurd. There are no such receipts as \$23,000 in United States money at any one performance—that is, receipts going into the manager's treasury. What the speculators may make is a different question; when we speak of receipts it refers to the receipts that go to the man who pays the salaries.

There is entirely too much exaggeration about most of these foreign engagements. Mr. Edmund C. Stanton, of the Metropolitan Opera House, is one of the few managers who deem it unworthy to make false statements about the remuneration and salary of the artists they engage.

It has, by the way, just come to light that Tamagno, the Italian tenor, whose figure per night when he is to sing during the coming season was placed at \$2,000, will receive \$1,600, a little discount of 25 per cent. We are now of the opinion that he will not receive \$1,600—8,000 francs—and that the real salary is somewhere near 25 per cent. off the latter figure; and is that not sufficient for a few Italian arias per night?

SEVERE ON JUMBO.

THE following appeared in Cherubino's bright columns in the London "Figaro," August 3:

Miss Emma Abbott, who some wicked journalist has said once introduced "Nearer, My God, to Thee" in the cathedral scene in "Faust," is now on a visit to Europe, and has gone on to Bayreuth to hear "Die Meistersinger." In case Miss Abbott makes up her mind to introduce Wagner to America, the "American Musician" has suggested that with her characteristic energy she will never give up until she has finished with "Nearer, My Götterdämmerung, to thee." And this is the sort of stuff which seems to pass for wit among European refugees in the United States.

OUR UNMUSICAL JUMBO CONTEMPORARY.

OUR unmusical jumbo contemporary, the "Yankee Bassoon," raises a weak wail in its last issue about the "misrepresentative, vituperative" and "vindictive rival," &c., THE MUSICAL COURIER, and asserts with unbecoming rashness that it is a journal that never indulges in personalities, when on the same page, in another column, it has to apologize to Mr. Felix Jaeger, the orchestral conductor, who was savagely slandered in a previous issue.

It states in another paragraph that it (the "Yankee Bassoon") "makes more sacrifices for the cause of art than Mr. Higginson ever did or can make," and then, alarmed by the utter idiocy of the statement, remarks

that "this is a bold assertion." Bold indeed and utterly impudent. Here on one side we have a genuine musical Mæcenas like Mr. Higginson, of Boston, who is doing all he can to foster and improve the cause of music in this country by actually sustaining a large orchestra at his own personal risk, and for this he is abused by men who know as little of music as they do of generosity and disinterestedness.

They vilify and abuse Mr. Higginson because he desires to bring a world famous conductor to these shores, and would erect, if they dared, a Chinese wall around us that would exclude all that benefits art. How often we hear that art has no clime, &c., but when it is put in practice here, the petty spite and jealous bickerings speedily send the idea to flight.

We are told Mr. Nikisch has no more right to remain here than the organ grinder, &c., and that there must not be a law for the rich man and the poor man, &c. All of which is bosh, pure and simple, the "pathetic fallacy" as Mr. Ruskin would call it. We need all the good musicians—be they conductors, vocalists or instrumentalists—we can get, the more the better, and all "know nothing" attempts to exclude them should be sternly frowned upon.

The question is not so much Arthur Nikisch as it is whether America is going to make itself a musical Bæotia by keeping out foreign talent on the plea that they are not "American." Away with all such bigotry; the country is large enough to support a hundred, a thousand new conductors, the "Yankee Bassoon" to the contrary, notwithstanding.

Nor do we have to make the admission of failure that our unmusical Jumbo contemporary does. Our musical department is not published at a weekly loss, and we are patronized by all the best professional musicians of the country, and by them are recognized as the standard musical authority of the music journals of the United States.

We do not, as a rule, blow our own horn, preferring to let others do it for us; but this weekly rubbish that is published under the title of music journals is sickening.

A rag bag of odds and ends; no definite ideas about art, its object or its aims; silly, maudering personality, no policy, and last, but not least, absolutely no reliable critical dicta.

All this, heaven save the mark! passes with a few as music journals (these few generally spend their superfluous time and energy in writing "Kind Words"), the only exciting and redeeming feature of the whole thing being the watching for the inevitable collapse that occurs from time to time, and the wild scramble afterward from the wreck of both honor and capital.

As to the personal side of the question and to show the futility of our Jumbo friend in attempting to play the rôle of injured innocence, we will merely refer to a short article in the issue of August 3 of the "Yankee Bassoon," quoting from the Boston "Home Journal" a spiteful little paragraph about THE MUSICAL COURIER, which is explained thoroughly in the following letter from Mr. C. L. Capen, who was formerly the able music editor of the "Journal," and who was not the writer of the article in question:

LAWRENCE BUILDING, 1401 TREMONT-ST.,
BOSTON, August 10, 1889.

Editors Musical Courier:

Upon receiving your letter a few days ago I promptly acted upon your suggestion and requested Mr. Waugh as you advised.

He claimed that my resignation from the "Home Journal" was "old news," and that he could not recognize it in his paper, after other papers, as he claimed, had announced it before he understood that it was fully decided upon; all of which ignorance of the fact on his part was news to me, I assure you.

He thus explained not giving me a "good send off," as he termed it; although he had ample opportunity to do so before the other papers were in a position to refer to the fact. True, he had argued with me at length that it was against my interest to resign, but I did not see it in that light, although having been on the "Home Journal" many years I respectfully gave his argument three days' consideration and then acted for all time.

Since last writing to you I looked up the cause of an item in THE MUSICAL COURIER concerning me, and am advised that it implied that I wrote an item for the "Home Journal" insinuating against the integrity of your paper. I feel that it is almost superfluous for me to say that I never wrote the item referred to, nor anything else reflecting upon THE MUSICAL COURIER. On the contrary, I have asked Mr. Waugh as a personal favor to me to permit me to acknowledge and endorse THE MUSICAL COURIER, and in a number of instances have obtained his consent to do so. If, after leaving the paper in good faith, it then begins to show unfriendliness to your paper, I do not think it is fair that I should be held responsible for any such unfriendliness. Do you?

I am no longer a journalist, and, while thanking you for your past courtesy in sending me your paper, you will do me the favor to consider me from date as one of your regular subscribers. While personally grateful to your paper for its courteous and valued references to myself upon various occasions, I consider this gratitude secondary to that which I entertain as a musician of your single handed warfare upon that impudent piece of charlatanism known as the "stencil" piano, about which most conspicuous imposition upon the musical public that has ever been perpetrated the press—THE MUSICAL COURIER excepted—has been strangely silent. Very truly yours,

C. L. CAPEN.

Oh, John, when will you take warning by the fate of

your great fistic prototype, Prof. J. Lawrence Sullivan, of Boston, and desist from this slugging in journalism, and give us all a long needed rest from your blatant, egotistical recollections of "People from Whom I Have Borrowed?"

THE AMERICAN COMPOSER AND MR. WILLIAMS.

MR. HARRY WILLIAMS, of the Detroit Music Company, thus held forth recently to a representative of the Detroit "Sunday News":

It is indeed true that we have not the musicians in this country there are in Europe.

At present England supplies the comic songs, America furnishes the ballads, and in Germany we get the higher class of songs. The highest class of songs published are written by German composers.

Prominent names among European composers are E. Meyer-Helmsund, George Bizet and Paul Lacome. In connection with its comic songs England furnishes ballads, the best known being Sullivan's.

American musicians do not appear to have that gift of writing music that the Germans have, although the Americans are attaining to excellence by degrees.

Anton Strelezki is the most prominent American composer. He is an Englishman, a big, fat man, well known in Detroit, who has a common English name but goes by the Polish name of Strelezki. Probably next to Strelezki as an American composer of music stands Joseffy.

Classical music is written only in Germany to-day, but there are many American composers of merit. Among Americans, G. D. Wilson composed the "Shepherd Boy"; Charles A. White, "When the Leaves Begin to Turn"; Harrison Millard, "Waiting"; J. R. Thomas, "The Day When You'll Forget Me"; Will S. Hay, "Mollie Darling"; Stephen Foster, "The Old Folks at Home."

Some of the American writers of instrumental music are Gottschalk, composer of "Last Hope"; William Mason, "Silver Spring," and E. Hoffman, who composed "The Mocking Bird." Sep. Winner and E. Mack have written very popular pieces also, but they are almost too easy.

The outlook for American music seems to be very favorable, but Americans do not devote their whole time to writing music, as the composers do in Europe.

While there are no equals of Mozart in this country, neither are there at present in Europe; none like Mendelssohn, Beethoven and Chopin, who seem to have written the first and got the best, just as a man might who discovers gold in a mine and carries off the biggest nuggets.

Mr. Williams speaks with all the authoritative force of an old critic, but there are one or two little things he has overlooked. (Strelezki and Joseffy both compose excellently, but it is hard on the former to allude to him as "that big, fat man"—Anton is only portly.) Among the few details overlooked by Mr. Williams in his crisp and trenchant remarks are the names of Paine, Buck, Shelley, Chadwick, Kelley, Van der Stucken, Foote, Wilson G. Smith, Beck, Foerster, Bird, MacDowell, Weld, Bartlett and numerous other native born American composers, and some of them most excellent composers for the piano—good classical music too, Mr. Williams, which you wrongfully assert that Germany has now the monopoly of production. About Messrs. G. D. Wilson, White, Millard and Hay, the less said the better. They turn out perennially what the artists term "pot boilers." The late Stephen Foster may have had latent genius, he certainly was too lazy or indifferent to develop it. Sep. Winner and G. Mack ought to go down to posterity as "Jack the Rippers," so many musical butcheries have they perpetrated.

The "gold mine" theory of music is new, Mr. Williams, and the allusion to nuggets is pat, very pat; but we fear the theory will not hold water when put to the test. Mr. Williams is an entertaining and thoughtful man, but when he tackles music, stand from under.

....The composer of a waltz has hit on the following ingenious mercantile device: He has announced in the papers abroad that he has been unable to find a suitable name for his opus, and that he will pay £10 to the one who shall make the best suggestion for a name. In order, however, to do this judiciously, the god father or mother must see the music, and therefore a copy will be sent to anyone forwarding 1 shilling.

...."It can scarcely be gainsaid," says the London "Sunday Times," "that 'Paul Jones' is the most popular comic opera now being performed in London. It has drawn crowded houses steadily all the season through, and on the occasion of the 200th performance the Prince of Wales' was packed after a fashion far more suggestive of Drury Lane on a Boxing Night than a West End theatre in the dog days. The causes of this popularity are not far to seek. The music of 'Paul Jones' contains just the taking sort of melodies for the general ear. The opera supplies a pretty spectacle, and it is remarkably well interpreted. Above all the title rôle is enacted by a lady who possesses in rare combination a fine voice, an artistic method, great personal charms and a singularly winning and sympathetic manner. Miss Agnes Huntington has become the favorite that we predicted she would be. Her reception was intensely enthusiastic, and despite the exhausting heat and the natural fatigue consequent on 200 consecutive representations—for Miss Huntington's name has not been been once out of the bill—she sustained her part with undiminished charm and spirit."

A NEW STUDY IN CHOPIN.

V.

Chopin soon became the fashion in Paris; "his distinguished manners, his exquisite politeness, his studied and somewhat affected refinement in all things, made him the model professor of the fashionable nobility."

Pixis, Herz and Kalkbrenner were now very amiable to the young beginner since he had received his *cachet* from the fashionable world, and he received the most flattering offers to play at many concerts—offers which, by reason of his physical strength, he was compelled to refuse.

But in the winter of 1832-3 he was frequently heard in concert with Ferdinand Hiller and Franz Liszt, whose acquaintance he had made some time before. Liszt, marvelous man that he was, naturally discovered in Chopin a kindred spirit and became, with his usual generosity and chivalry, his sworn friend and defender.

In a letter to Hiller, Chopin speaks of Liszt's wonderful playing of his studies. "He transports me out of my proper senses;" but whether this was merely one of Chopin's amiable compliments is hard to tell, for elsewhere we hear of his complaining bitterly of Liszt's having distorted his compositions in his playing of them.

The truth of the matter was that Chopin was a Pole, and to quote Enault, "The Slavonians lend themselves, they do not give themselves." * * * Indeed, you could get as little hold of Chopin as the scaly back of a siren." Again Liszt says of him, "Ready to give everything, Chopin did not give himself."

Chopin's was a subtle nature, a veiled nature, and to our positive, frank Western ideas he appears a trifle insincere, as does also some of his music.

The man was sunk in the artist, but, nevertheless, the artist reflected the life of the man, and this period of Chopin's career, with its salon triumphs, finical sentiments and fashionable languors, did not spiritually aid the artist.

On the other hand it must be said that Chopin's never robust health and the many demands made on his time rendered it imperative that he should surround himself with an air of impenetrability. He disliked bores and knew how to get rid of them, but always in the most expeditious manner possible.

Niecks discusses Chopin's resemblances to John Field, the Irish pianist, whose dissipated habits interfered seriously with his career. He was a fat, middle aged man at that time, who possessed moreover an exquisite legato touch and dreamy style. He did not admire Chopin, calling him "un talent de chambre de malade."

(Auber went even further by saying that Chopin was "dying all his life," but Chapin did not reciprocate this ill will, for he both played and taught Field's nocturnes and concertos and admired them exceedingly. Field was a witty fellow, like his countrymen, and a little anecdote told of him, not however in these volumes, is worthy of repetition.

When he was dying of dropsy a clergyman was hastily sent for, and bending over the expiring man, asked, "Êtes vous Catholique ou Protestante?" Field revived sufficiently to hoarsely whisper, "Je suis Pianiste," and then breathed his last. *Si non è vero è ben trovato.*

While Niecks does not believe Chopin assimilated many of the ideas that were surging around him, he thinks that the "intellectual activity of the French capital had considerable influence on him. They strengthened the spirit of independence in him and were potent impulses that helped to unfold his individuality in all its width and depth. The intensification of thought and feeling and the greater fullness and compactness of his piano style in his Parisian compositions cannot escape the attentive observer. The artist who contributed the largest quatum of force to this was probably Liszt, whose fiery passions, indomitable energy, soaring enthusiasm, universal tastes and capacity for assimilation mark him as the very opposite of Chopin."

But Niecks combats the idea advanced by Miss L. Ramann, the biographer of Liszt, that Chopin owed many fiery passages in his works to Liszt, by simply stating that Chopin had composed many of his more important works (the C minor study, op. 10, No. 12, which is fiery enough) before he became acquainted with Liszt. Rather say that Liszt owed much to Chopin and the truth would be nearer touched.

In 1833 Chopin became known to the musical world as a composer, for his early work, with possibly the exception of op. 2, was confined to Poland. Of course Rellstab, the self sufficient editor of the "Iris," tore him to tatters, but Mr. Rellstab's claims to immortality are probably based on the fact that he abused Chopin.

In the spring of 1834 Chopin took a trip to Aix-la-Cha-

pelle, to the Lower Rhenish music festival, and met there Hiller and Mendelssohn, and must have had, according to all accounts, a glorious time, for both Hiller and Mendelssohn wrote glowing letters describing the incidents of the triptaken afterward to Düsseldorf and Coblenz, and they both are unanimously eulogistic of Chopin's playing and of the agreeable hours they all spent together.

Chopin's friends often urged him to compose an opera, but he, knowing his own powers, wisely abstained from such vain efforts. Niecks gives as a reason for this deficiency his evident want of organization for this kind of dramatic work.

In the year 1835 Chopin resolved to play no more in public, for his several appearances alone and in conjunction with Liszt were not highly successful. His was too poetic, too refined a nature to conquer the masses. He could not perform digital wonders for the gaping crowd, as could his friend Liszt, the conqueror.

His thoughts were too refined, are even to-day too subtle, too varying in nuance of tone and feeling to be rightfully appreciated in the large spaces of a concert hall. Chopin is a delicate miniature painter, one whose delicious arabesques and evanescent coloring must, to be appreciated, be approached closely and studied with one's whole soul.

He belongs to the family of Shelley, Keats, Heine, Poe, Ruysdael, Fortuny; in fact, all those artists who lavished their souls on their creations; small in form, tender in design, but absolutely flawless in construction. Niecks opines, whether truthfully or not, that Chopin's failure (in the sense of popularity) was a lifelong though secret sorrow to him.

About this time Chopin formed a strong friendship for Bellini, the composer, and conceived also a strong predilection for his graceful and melodious music. In the summer of 1835 Chopin went to Carlsbad to meet his father and mother, and the meeting of the parents and their now famous son after a separation of five years was no doubt a very joyous one.

From Carlsbad Chopin went to Dresden. In Dresden he met with Schumann, Mendelssohn and Wieck, and heard with pleasure Clara Wieck (afterward Schumann's wife) play some of his compositions.

Niecks has collected all he could about this Dresden visit (although scanty enough), but it appears that everyone seemed impressed by the unique quality of the man, both as composer and pianist. Chopin stopped at Heidelberg, and returned to Paris about the middle of October, 1835, where he confined himself for the next year, composing, teaching and playing in private.

The great Thalberg-Liszt controversy broke out about this time and threw poor Chopin, with his horror of publicity, completely in the shade; but he consoled himself with the fair sex, for, let it be said here without further mincing, Chopin was one of the most inconstant of men and would "passionately love three women in the course of an evening party and forget them as soon as he had turned his back, while each of them imagined she had exclusively charmed him."

Chopin, in short, was very impressionable, like most artist natures, so let us waste no vain regrets on the "might have beens" in his life. He soon (man like?) consoled himself in fresh pastures.

He fancied himself in love with Marie Wodzinska, and proposed to her in 1836, but was rejected, for she married next year the Count Skarbek and later on got a divorce and again married a Polish gentleman and is now living a widow in Florence.

What memories could she not evoke of Chopin! But even the subject must be too sacred to her for publication unless she should happen to fall into the clutches of some enterprising American music journalist, and then woe betide her!

Chopin again visited Leipzig and spent much time with Schumann, who has written in his letters most fascinatingly interesting accounts of Chopin's playing and compositions; in fact Schumann remains to-day the one great German critic who thoroughly understands the Polish master.

Chopin paid a hurried visit to London with some friends, in July, 1837, but contented himself with only playing in private and soon returned home.

Volume I. of these memoirs, replete with so many new details of our master's life, closes with a lengthy chapter on Aurore Dudevant, known to literary fame as Georges Sand; and Niecks has sifted every bit of evidence as to her character, undoubted genius and personal peculiarities, and his verdict, to say the least, is not a favorable one. Hergenuine artistic gifts were set off by an egregiously vain nature, a restless love of novelty greedy of sensation; she met Chopin and the current of his life was thenceforth turned into other channels.

(To be continued.)

PERSONALS.

HE IS ONCE MORE ON HIS NATIVE HEATH.—Willis Nowell, the talented young violinist, who won such honors at Mr. Van der Stucken's concert at the Trocadero in July, returned last Monday. Mr. Nowell was delighted with his reception at the French capital, and enjoyed the exposition thoroughly, including the pretty girls. Willis is as good looking as ever, and may settle in New York this coming season.

GRIEG HAS BEEN WORKING.—Edward Grieg, the Norwegian composer, has completed the music to a new drama of Björnsjerne Björnson, called "Olaf Trygvason," the music being planned on a broad scale for soli, chorus and orchestra. Norwegian papers state that it will create a deep impression.

HOW BONAWITZ DOES IT IN LONDON.—Enjoying the patronage of Princess Frederica of Hanover and Baron von Pawel Rammingen, Mr. J. Bonawitz, with their assistance, has organized a choral and orchestral society for ladies and gentlemen, in London, with which he promises to give concerts on a large scale. A social evening is to follow each concert. Good for Bonawitz!

AN EMBARRASSED YOUTH.—A reception following a concert given by Mrs. Annie Louise Cary Raymond, in Portland, Me., recently, was attended by a young man of that State, who, when a little boy, had been a neighbor and favorite of the great singer's. For seven or eight years they had not met, and now the once infant in knee breeches had become a fine looking young man of twenty-four. "Good evening, Annie," said the modest young man, quietly, as, watching his opportunity, he approached the prima donna.

Mrs. Raymond's bright face glowed with pleasure as she caught sight of her old friend. "Why, bullo, Steve!" exclaimed she, clasping an arm about his neck and kissing him heartily. And that was not all. She did not remove her arm from where it had fallen in her impetuous embrace, but stood chatting with "Steve" thus for some moments, greatly to the astonishment of the assembly and the chagrin of the modest youth.

SOMETHING NEW.—Johannes Brahms has, during the summer, put the finishing touches to a new double chorus entitled "Deutsche Fest und Gedenksprüche." The composition, which is of a more or less extended sort, is for eight voices, without any accompaniment, and it will be produced for the first time at the Hamburg musical festival on September 9, where it will be sung by 700 chorists.

HAMISH MCCUNN.—The young Scotchman, Mr. Hamish McCunn, is composing for a series of concerts to be given in Edinburgh next winter, a new Scottish cantata, entitled "The Cameronian's Dream." During the same concerts Dr. A. C. Mackenzie's setting of Burns' "Cotter's Saturday Night," originally intended for the last Birmingham festival, will be produced. Mr. McCunn, who was recently married, is also engaged upon a series of love songs to words by Mr. Bennett.

EAMES.—Miss Eames made her second début at the Paris Opéra as "Marguerite" in "Faust."

HE HAS RENOUNCED THE FLESH.—From Berlin the news is announced that the young Scotch pianist, Mr. Eugène D'Albert, has become a vegetarian.

BLAUWAERT.—The Belgian baritone Blauwaert has sung the part of "Gurnemanz" in "Parsifal" with marked success. A report, however, that he did so in French is denied.

AN INTERESTING EVENT.—Mr. H. E. Krehbiel, the well-known music critic, is to lecture before the ladies of the Seidl Society on Friday next at the Brighton. His subject will be "How to listen to music in general, and Wagner's dramas in particular." The ladies intend to make the occasion notable among their meetings by inviting gentlemen guests, and it is probable that there will be a large gathering. There will be a Beethoven concert in the afternoon after the lecture, and in the evening a Wagner concert.

SHE IS BACK.—Miss Jennie Dickerson, who was the contralto of the Carl Rosa Opera Company for several years, was one of the passengers on the City of Rome, which arrived last Thursday. Miss Dickerson intends to remain in this country this season.

THE VETTAS.—Mr. Frank Vetta, one of the best basses in the country, and his charming wife (née Lizzie MacNichol) will be in the Juch Opera Company this season.

RETURN OF MR. MARTIN.—After an interesting European trip, Mr. Thomas Martin returned last week to London, Ont., to resume his labors as one of the members of the faculty of Hellmuth Ladies' College. While abroad he visited London, Paris, Leipzig, Dresden and other cities.

SOUSA.—At the request of the leader of the Marine Band, Prof. John Philip Sousa, the State Department has sent requests to sixty consuls, stationed in out of the way parts of the world, for copies of the national anthems of the countries to which they are accredited. Professor Sousa wants these hymns to add to the collection which he has been making for thirteen years, and which is to be issued soon under the authority of the Navy Department. England, France and Germany have issued collections of national anthems more or

less complete. The English collection was made up at the time the Queen's jubilee was held, and in it is published an arrangement of "Hail, Columbia," by Professor Sousa, prepared at the instance of the State Department by request of the British Foreign Office. The British collection has only thirty-five hymns, the French twenty-five and the German sixty-one. Professor Sousa has on hand 115 anthems or hymns. The prettiest of these, he says, is the song of the Malay pirates. He has the song of the Celebes Islands, Siam, Java, Corea and a great many other strange places. Some of them he obtained from the members of foreign legations here, others from the books of travelers, and others from travelers who had heard them and could hum them for him. The nautch dance of Borneo he obtained from a traveler who had lived for many years in India. The Siamese national anthem he obtained six years ago from a member of the embassy sent to this country on a special mission. He loaned the music to Pat Gilmore, who was playing in Madison Square Garden at a horse show, and Gilmore played it on the entrance of the Siamese one night. The morning following there appeared in a Boston paper an elaborate account of the discovery of the Siamese hymn by Gilmore in a rare book of music during his travels abroad, and of the marvelous coincidence of his finding it in his portfolio when the Siamese Ambassadors entered the garden.

ADELINA CHEZ-ELLE.—Adelina Patti, who has been making a tour of the principal cities in South America, arrived Sunday at Southampton and proceeded at once to Craig-y-nos.

The Thomas Orchestral Concerts in Chicago.

THE usual series of orchestral concerts under the direction of Theo. Thomas came to a close last Saturday night, August 3. These thirty-five concerts have been very successful, not only in providing our people with the finest music at a small fee, but also in adding materially to the bank account of Mr. Adams, the manager.

Owing principally to the delightful weather the attendance has been from 2,000 to 7,000 at each performance, which includes a very small free list. The immense Exposition Building is, however, ill adapted to musical performances (except by a large military band), and the almost incessant noises of the B. and O. and Q. C. R. R. trains merely make a bad matter worse.

THE ORCHESTRA.

Mr. Thomas brought with him about fifteen of his leading players, including Bendix, Herbert, Oesterle, Schreurs, Hackebarth, Stolz and others, filling in with Chicago players, many of whom (such as Eicheim, Hess and Rosenbecker) are first rate performers. But the orchestra was poorly balanced, there being but twenty-eight and thirty strings against eleven brass instruments, a full set of woodwind and the usual harp, glockenspiel, drums, cymbals, &c. The result you need not be told. The concerts will, however, prove beneficial to our orchestral players, who are sorely in need of something like Mr. Thomas' well-known discipline and generalship. We have so many would-be conductors here that the performers simply watch the music and strive to keep together as well as they can, and, failing in that, they endeavor to at least make the cadence simultaneously. (This was illustrated last week at a park concert; a music student who was with me remarked that the conductor, Abe Frankenstein, didn't keep with the band!) This state of affairs is likely to continue until some conductor of international reputation can be induced to take the forces and organize them, and bring with him a good horn quartet and a few first rate reeds.

THE PROGRAMS.

These have been arranged very skillfully, and, with a few exceptions, left nothing to be desired by way of selection and sequence. Some novelties, such as the "Holbergiana" Suite by Gade, and Beethoven's Ritter Ballet, were introduced; but these are of less consequence to us, who hear so little orchestral music, than they would be to a New York or Boston auditor. In fact, we very much need a series of lessons from the old masters, especially certain of the symphonies of Haydn and Mozart. The American night included Symphonic Allegro, Gleason; Symphony in C minor, Florio; Overture, "As You Like It," Paine; Suite, op. 12, Foote; Ballet Music, Shelley.

The program was pieced out with a common selection from Cherubini, the everlasting Boccherini *Minuet in la*, a noisy gavot by Sgambati, and that prince of chestnuts, Billy Tell. These were to represent the genius of Italy! However, we are glad to have heard the selections from Gleason, Florio, Paine and Foote, and enjoyed them extremely. Other American works heard were a very interesting soliloquy by S. G. Pratt, a Swedish folk song skillfully arranged by Hamerik, scenes from "Montezuma," by Gleason (which are beautiful in design and treatment), a new serenade for strings by Victor Herbert, which elicited much praise from the critical, and "Wedding Bells," by B. O. Klein.

We would have been glad if some representative work had been included from Chadwick, Van der Stucken, MacDowell, Converse and Strong. But small favors in this line are thankfully received from Theodore Thomas.

...Massenet is summering in Normandy and completing his new opera "Mage." He does not use a piano while composing.

FOREIGN NOTES.

...Mrs. Amalia Joachim, who formerly lived in Berlin, will in the future make Elberfeld her home.

...English opera has had a hearing in London, the Italian season having closed. Wallace's "Maritana" was chosen as the opening work.

...In addition to M. Godard's "Dante" and M. Deffé's "Shylock," the Paris Opéra Comique will this winter offer a revival of Mr. Jondière's "Dimitri."

...In view of the great success of Massenet's "Esclarmonde," his "Manon" may be revived in November at the Paris Opéra Comique with Miss Sybil Sanderson in the title rôle.

...Among the novelties to be produced at the Teatro Argentina, Rome, next winter will be a four act opera, "Parisina," the music by a young pianist, Miss Gilda Ruta, and the libretto by Bolto.

...The two Stadt theatres at Leipzig gave during the year ending June 30 last 217 operatic performances. The only new opera mounted in the course of the twelve months was Heuberger's "Don Manuel."

...A prize of 1,000 francs is offered by the city of Paris for a French poem, adapted for musical setting in the form of a cantata with solos and choruses. The subject may be historical, legendary, or symbolical; but it must "offer a national character and express sentiments of the highest order." All manuscripts must be sent in for competition by November 15.

...Offenbach's sparkling strains form the fittest music for the period of carnivalesque revelry through which Parisians are at present passing. At the Gaieté "La Fille du Tambour Major" has been revived with undoubted success. All the old and telling effects of this famous and favorite comic opera were encored enthusiastically, and a delighted audience was ravished with the "Watteau" ballet, the "Tarantella," the "Rataplan" song of the drum major's daughter and the entry of the French troops into Milan. No expense has been spared to make the military pageant almost a reality. There are nearly five hundred persons on the stage to represent the triumphant procession of Napoleon's troops, and grenadiers, hussars, bandsmen, diminutive fliers and drummers, artillerymen with genuine field pieces and gun carriages, and, above all, the gorgeous drum major of the piece himself, receive separate ovations.

...In view of the Wagner works Mr. Augustus Harris has in contemplation for next season's Italian opera in London, the question of a suitable dramatic soprano has come up in many of the papers. The "St. James' Gazette" writes on the subject: "While, however, the prima donna department contains light soprani innumerable, the company includes no dramatic soprano who can be described as even tolerable. At what theatre, indeed, in Europe can a dramatic soprano now be found? Will she be discovered in Mrs. Caron, late of the Paris Opera, who, it is said, will join Mr. Harris's forces next year? Mrs. Lilli Lehmann is the best dramatic soprano of whom we have any knowledge; and if Mr. Harris proposed to give 'Fidelio,' he would find in this lady the best 'Leonora' possible. It may be that she is not equally good in Italian opera; though, remembering her some years ago at Her Majesty's Theatre, where she came out as 'Violetta' in 'La Traviata,' it is difficult to accept this view."

...A large number of deaths are announced from the Continent. Among them is Eugenio Terziani, a composer whose celebrity is almost entirely confined to his native Italy. According to the London "Figaro" he was vice-president of the Saint Cecilia Academy, was for some years conductor at the Scala, and in 1882 wrote a portion of a mass for the funeral of Victor Emanuel. Terziani was born in 1835 and was a pupil of Mercadante. His compositions include several operas unknown here. The death is also announced at the age of seventy-seven of Mercuriali, once a well-known opera singer in Paris. The death is likewise announced at the age of twenty-nine of Fredrico Merelli, son of the well-known impresario, and himself also an artists' agent. Lastly, the death is announced at the age of fifty-two of Elena Fioretti, who more than twenty-five years ago was popular at the Italian Opera in London and elsewhere. She was a pupil of Romani and made her début at seventeen years of age in Mercadante's "La Vestale." She retired on her marriage, some years ago, to Mr. Ciampoli, of Rome.

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Piano Technique.

[Read before the Ohio Music Teachers Association.]

THE brief space allotted me for a paper on piano technique precludes my entering into any extended physiological disquisition upon the anatomical formation of the hand. The scalpel of the anatomist does not, I opine, come within the jurisdiction of those who teach the talented youth of our land the secret of digital cunning and dexterity. We, as practical teachers and thinkers, do not care to astonish and perplex our pupils with our profound erudition in the science of anatomy, but rather to enforce upon their attention some practical, and because practical valuable, method of study and practice. What is it to us generally, we ask, whether the flexor or extensor muscles dominate over the palms or back of our hands?

Will an hour's cogitation over the anatomical constituents of our hands cause them to acquire as much flexibility and facility as the same time spent in some simple but practical exercises? The many technical problems presented to the pianist in the works of the classic and modern masters are only to be solved by persevering study and practical application of certain technical exercises, known and proved to be of value.

Certain excellent causes must, perforce, produce just as certain beneficial results; first let us study and analyze the many and varied characteristics of our pupils, who, in talent, perseverance and the power of concentration and application are as diverse as the leaves of the forest—no two of them affording the same diagnosis—and having come to a logical conclusion, apply to each the properly systematized and graded exercises. Good results must of necessity follow this judicious course, and here let me remark, parenthetically, that my experience, as well as yours, I have no doubt, warrants me in asserting that all pupils cannot be run through the same technical mold. The most successful teacher is he who can adjust himself to the requirements and mental characteristics of his pupil. Facts and tenets, like the doctor's physic, must be well shaken before taken, else the technical patient, instead of the panacea we would fain prescribe, may receive the shaking, and the last state of our patient become even worse than his primal condition. Technique, like medicine, has two distinctive schools; there are those whose temperament and condition demand and thrive under heroic or allopathic treatment, while others attain pianistic health under mild and homeopathic doses. It may seem something of a paradox, but I am of the opinion that the greatest success will be achieved by that teacher who practices under the auspices of both schools. Eclecticism should be our *modus operandi*. Pianists are not made by the perusal of a learned synopsis or treatise of the hand formation, but rather by an understanding of a proper method of practice, and a rigid enforcement of the same, from four to five hours per diem.

It is not permitted me to review in critical, analytical or historical manner, however interesting and entertaining it would be, the gradual development and evolution of piano technique from the earliest times of the clavichord and harpsichord, whose greatest exponents were Bach, Handel and Scarlatti, in whom polyphonic writing reached its culmination, through the periods of Clementi, Hummel, Beethoven, Chopin and Schumann to the virtuoso works of Thalberg, Rubinstein, Liszt and the modern school of piano technique, wherein monophonic writing has attained its highest development. For the modern pianist no school of technique is better for acquiring solidity of execution and positive independence of the fingers than Bach's well tempered clavichord.

Even in this nineteenth century, when pianism seems to have reached almost super-parnassus heights, the grand old fugues of the father of piano technique are necessarily the would-be virtuoso's *vade mecum*, supplying in equal proportions artistic, intellectual and purely technical development.

Imagine the worthy old master's wonderment and perchance dismay at seeing or hearing a modern transcription of his fugal children by Liszt and Tausig. He who exclaimed, upon examining some of Clementi's sonatas, that "nobody but Clementi or the devil could play them," what would he remark could he see some of his own polyphonic problems clothed in their modern habiliments? Polyphony was to him his daily thought and sustenance, while the widespreading chords and extended arpeggios of monophony were rather a *terra incognita*. As I have previously intimated, the standard of modern pianism, as exemplified by such titanic giants and geniuses as Tausig, Liszt, Von Bülow and Rubinstein, seems to have reached the acme of perfect development, and we are forced to wonder what else is possible to accomplish in the way of technical achievement. From the present outlook nothing, unless some genius to be manipulates a modern concerto upon two pianos, supplying simultaneously an orchestral accompaniment upon third.

I am not predisposed to sanguineness, but must discreetly admit that we cannot safely prognosticate the as yet unachieved possibilities of the next century. Unfortunately, however, for us here present, I cannot say let us wait and see what the next hundred years will bring forth. Wait we most assuredly can and must do, but to posterity belongs the privilege of seeing and achieving.

In the meantime we have the progenitors of posterity under our keeping and upon us devolves the responsible task of their musical education.

With this brief introduction let me plunge at once into the practical consideration of the subject.

The acquiring of piano technique involves at least three principles which affect both our mental and physical natures, hence it requires both mental and physical training.

1. A preconceived or acquired notion of what is to be accomplished.

2. A volition affecting its accomplishment.

3. A quick and ready response of the arm and digital muscles to the volition, obeying instant its behests.

The first two propositions belong properly to the philosophical side of the subject and cannot at the present time command our attention. The third, however, represents the practical part of the subject and is of paramount importance to the piano teacher.

How can we best train the hand and arm that they may soonest become the ready servants of our will? And what are some of the best and most practical methods to bring about this consummation so devoutly to be wished? As for the position of the hands at the piano, that, I take it, is well enough understood not to require extended comment; suffice it to remark that here, as in pictorial art, that which is the most graceful is undoubtedly the best. All hands cannot be made to assume the same position. Long fingers, short fingers, broad hands, narrow hands, flexible hands and firmly knit hands, each and all need special treatment and adjustment. Let the hands be so positioned that the stroke of the finger is made upon the key with the fleshy part, thereby avoiding a hard and unsympathetic tone and action.

Nothing is perhaps more inartistic than the rattling of projecting finger nails over the keys in *sotto voce* accompaniment to a sonata or poetical inspiration of some of the masters. And who can say that in their experience this has never occurred, thereby detracting from the artistic enjoyment of the occasion?

Nothing in piano technic is so difficult to acquire as an evenly graded and purely legato scale. How many brilliant pianists have we not heard who lacked a legato scale as demanded in the proper interpretation and performance of a Mozart concerto, but who could manage a brilliant rhapsodie of Liszt with astonishing *bravoure* and *tours de force*.

While studying in Berlin with Ehrlich, known doubtless to many of you through his excellent editing of Tausig's daily technique, I was devouring Cramer and Moscheles' Etudes and Clementi's Gradus with cyclopean avidity, and was fully impressed with the idea that to acquire technique one must needs have played the entire etude literature from A to Z.

I had many times heard German students speak enthusiastically of Oscar Raif and his method, and one day in lesson hour, hearing Kiel speak of Raif's perfect legato, my curiosity was awakened, and I went forthwith to see if arrangements could be made for lessons; and it is concerning some splendid ideas from Raif, who to-day is achieving an extended reputation as a successful teacher, that I wish specially to call your attention.

A new method of practice and study was explained to me in which the vast etude literature did not play so important a part, but a few simple and well founded exercises took their places and accomplished quite as good results.

A brief exposition of a few of his ideas and I have done.

In the scale the unruly member of the digital family is the thumb, and he is always asserting his importance in more ways than one. To overcome this undue prominence of the thumb Raif has devised a most excellent remedy, viz., the scale practiced with the thumb silent. In playing the scale let the fingers preceding the thumb retain the key pressed down, while the thumb passing under presses its key down without sound, acting then as a pivot upon which the hand moves to its next position.

By playing thus with the fingers forte and fortissimo, while the thumb is subordinated by remaining silent, the force of the different fingers is in a great measure equalized, and after continual application of this means an automatic equality will be attained.

Let each hand be treated in this manner separately, and finally together, to play in the scale (C) in contrary motion, wherein the thumbs of each hand fall regularly upon their respective notes at the same time.

To further carry out this scheme of practice a number of the studies in Behren's Velocity School will be found very practical and useful.

Another excellent exercise for the equalization of the several fingers when extended is the chord of the diminished seventh, used in the following manner: Chord, C, E flat, F sharp, A, striking the C with the thumb, which remaining silent, the other fingers being equally distended, strike forth their respective notes. Second finger, E flat; third, F sharp; fourth, A; fifth, C octave. By practicing this slowly and very strong, and with varied accentuation, in groups of two, three, four and five notes, some remarkable results in strengthening the fingers can be accomplished.

Also the diminished seventh chord played two octaves contrary and parallel motion, and accented in triplets, is most valuable, especially when thus practiced with the silent thumb.

One great oversight I have noted, and many of you the same, in many technical exercises, is the playing of arpeggios in triplets, whereby the accent invariably falls upon the thumb, thereby magnifying a fault we are in vain trying to eradicate. This holds specially true of the triad and its several inversions. Let all such chords be played in groups of four notes and also with the silent thumb, which goes

through its accustomed duties, but silently and subordinated until the other fingers receive their equalized development, which having been accomplished, the thumb finally becomes less assertive, and the scale gradually attains a fine legato quality.

After the fingers have become sufficiently developed the thumb may be permitted to strike its proper key, and instead of a percussive movement, which is a necessity in forte practice, let the fingers rather feel for the keys than strike them.

This feeling character of playing is especially noticeable and practical in legato arpeggio playing, involving the use of both black and white keys, when the fingers grasp the keys at different heights, and consequently at a somewhat different angle and degree of force.

The various chords of the dominant seventh founded upon C, C—D—F sharp—A—2—4—6—Dom. 7th chord in G.
C—E flat—G flat—A flat—3—5—6 " D flat.
C—E flat—F sharp—A—3—4—6 " B flat.
C—E sharp—G—B flat—Dom. 7th " E.

practiced two octaves in parallel and contrary motion, with triplet accent motion and silent thumbs, and the same chords transposed with F as foundation, are valuable and practical daily exercises. The secondary seventh chords, practiced in a similar manner, are also of great value.

Dr. William Mason's theory of the scales played in canonic style and various accents, is an eminently practical and valuable method of practice, and well worth the attention and investigation of all teachers. Both he and Raif are unanimous in their theory that excerpts from sonatas and pieces we give our pupils can be used with varied and modified accent as useful studies, and produce better results than long and tedious etudes designed perhaps to accomplish the same or similar results.

My experience warrants me in saying that I find it much easier, and consequently much better, to explain to a pupil some modified and special passage in a composition which presents special difficulty for use as a technical study than to require them to study a long study of Czerny et al. to overcome the difficulty which this particular passage presents. I have found invariably that when such passages were utilized as studies good was accomplished, while the etude, even after it was mastered, did not obviate the necessity of special practice and study of the passage in question.

I remember that for several months I enjoyed the special privilege of daily practice with Raif, during which, seated at the two different grand pianos, we practiced most assiduously our scales and arpeggios with silent thumb, and then made special etude practice of passages in Mozart concertos, Beethoven sonatas or studies in dynamic effects with a Chopin nocturne. And not only did I reap abundant harvest from this excellent drill, but Raif was fain to acknowledge that he also had made improvement.

For advanced pupils nothing is better for practice, technical and artistic, than Mozart's concertos, wherein are found innumerable scale passages and arpeggios whose freedom from the complications of modern harmony renders them the more valuable as etudes and the more difficult to satisfactorily perform.

In this connection I would like to refer to the excellent results I have recently had with a pupil who came to me as a concert player. Liszt compositions, Mendelssohn concertos and many modern compositions she played, and not without brilliancy, but when asked to try the scale as legato as possible, showed at once no appreciation of its method.

Her execution, which to a certain extent was brilliant and effective, was dependent entirely upon a flexible wrist, and, in consequence, when limited to the fingers alone for the tone, showed a sad deficiency.

It was no great trouble to diagnose the case; no more Lisztian rhapsodies, but the scale with dumb thumb, various uses of the seventh chord, as I have previously explained, and other arpeggios, all with silent thumb, and the first movement of a simple sonata in F of Haydn's, which involved much scale and legato work, comprised the first prescription.

Three rules for practice were given her:

1. Always practice very slowly.
2. Always practice very loud and strong.
3. Always see that the thumb remained silent, simply pressing the key down instead of striking it.

The first week disposed of the Haydn sonata, for when given such a simple composition both its technical and artistic construction were easily comprehended, and the attention entirely devoted to the special points of study.

The sonata of Haydn was followed by a Mozart concerto, that charming and genial one in A, and now this young pianist not only plays that concerto with good taste, but a remarkably pure and even legato, all of which is without doubt due to Oscar Raif's invention of the system of practicing with the thumbs, tacit but honored members of the digital family.

Concerning this method of study and practice I do not wish to hold it up, as was the serpent in the wilderness, as embodying the only means of pianistic salvation, but rather, with the persuasive eloquence and assurance of a vendor of nostrums, exclaim: "Try it and be convinced!"—WILSON G. SMITH, in "The Musical Art Journal," of Cleveland.

WANTED—For the Utica (N. Y.) Conservatory of Music, an additional professor of piano. An artist who plays both the piano and the violin or the cello preferred. Send reference and lowest terms immediately. Louis Lombard, Director.

HOME NEWS.

—Gilbert and Sullivan's new opera may be expected in November.

—The Rubinstein Club will give concerts at Chickering Hall on December 12, February 13 and April 7.

—The Metropolitan Musical Society has arranged to give concerts at the Metropolitan Opera House on January 9 and April 29.

—Mr. Louis Lombard has a very timely article in a recent issue of the Utica "Daily Press" on that bane of music, the cheap music teacher.

—The Progressive Musical Unions of New York, Brooklyn, Newark, Chicago, Cincinnati, and other cities are preparing to establish a national organization.

—The male chorus festival concerts, which will be given under the auspices of the New York Arion Society October 7 and 8 at the Metropolitan Opera House, promise to be unusually interesting. The following societies will participate: Orpheus, Buffalo; Zöllner Männerchor, Brooklyn; Arion, Newark; Junger Männerchor, Philadelphia; Harmonie, Germania and Liederkreis, Baltimore. The conductors of the different societies are: Messrs. John Lund, Arthur Claasen, Moritz Leefson, F. Tillman, D. Melamet and F. Mittler. Mr. Frank Van der Stucken is the festival conductor, and is now rehearsing the societies in the different cities.

—The prospectus of Director Stanton for the coming season of grand opera in German embraces the best representative works of the German, French and Italian schools. The German school is represented by the "Fidelio" of Beethoven; "Barbier of Bagdad" of Cornelius; "Queen of Sheba" of Goldmark; "Templer und Jüdin" of Marschner; "Trumpeter von Säckingen" of Nesler; "Euryanthe" of Wagner; "Rienzi," "Flying Dutchman," "Tannhäuser," "Lohengrin" and "Meistersinger" of Wagner; besides his later works, "Tristan und Isolde," "Rheingold," "Walküre," "Siegfried" and "Götterdämmerung." The French school will be represented by "Masaniello" of Auber; "Faust" of Gounod; "La Juive" of Halévy; "Le Roi d'Ys" of Lalo; "Huguenots," "L'Africaine," and "Le Prophète" of Meyerbeer. The Italian by "Norma" of Bellini; "Don Giovanni" of Mozart; "La Gioconda" of Ponchielli; "William Tell" of Rossini; "Trovatore," "Aida," "Ballo in Maschera" and "Otello" of Verdi.

Of these operas those by Lalo, Cornelius and Marschner will be new to the American stage, with a prospect of the production of "Benvenuto Cellini," by Berlioz, "Norma" and "Otello."

The new singers engaged are Betty Frank, lyric soprano, of Prague; Sophie Wiesner; Sonntag Uhl, mezzo soprano; Heinrich Vogl, tenor; Theodore Reichmann, baritone, of Vienna; Conrad Behrens, bass, of Rotterdam, and a second bass, Schloman. The first dancer will be Miss Urbanska, of the Court Opera at Berlin.

Vogl will also appear in "Lohengrin," "Rheingold," "Siegfried," "Die Götterdämmerung," "Fidelio" and "Templer und Jüdin." Reichmann will alternate with Fischer as "Hans Sachs" and "Wotan" in Wagner's dramas, and will fill the rôles of "Wolfram" in "Tannhäuser," "Amonasro" in "Aida," "Solomon" in "The Queen of Sheba," "William Tell," "Don Giovanni," "Iago" in "Otello," and "Guilbert" in "Templer und Jüdin."

The season will begin on November 27 and close on March 2, including fifty subscription nights and seventeen matinees.

—The official announcement of the Worcester music festival next month has appeared. The vocalists engaged are: Sopranos, Mrs. Katherine Van Arnhem, Mrs. Corinne Moore Lawson and Mrs. Clementia Devoe; contraltos, Mrs. Clara Poole and Miss Lillian Carl Smith; tenors, Whitney Mockridge, Frederick Harvey and George J. Parker; baritones, William Ludwig and Dr. B. Merrill-Hopkinson; bass, D. M. Babcock. The instrumental artists engaged are: Franz Kneisel, violin; Victor Herbert, violoncello; Miss Adele Aus der Ohe, piano; Mr. Sautet, oboe; Hemdell, flute; conductor, Carl Zerrahn; associate conductor, Victor Herbert; conductors of their own compositions, Arthur Foote and George W. Chadwick; Frank Taft, organist. The standard composers will be represented by Händel, Haydn, Mozart, Beethoven, Weber, Schubert and Mendelssohn, and the more modern writers by Berlioz, Grieg, Schumann, Wagner, Tschalkowsky, Lalo, Foote, Chadwick and Sullivan.

The festival will begin Monday, September 24, the first day being devoted to rehearsals. The first concert will be given on Tuesday evening, when Mendelssohn's dramatic oratorio, "St. Paul," will be produced. Wednesday afternoon will be devoted to a symphony concert, when will be performed for the first time in Worcester Arthur Foote's overture, "On the Mountains," conducted by Mr. Foote. At this concert will also be repeated the Twenty-third Psalm, as arranged for a chorus of women by Schubert, a piece which pleased its hearers so much last year. On Wednesday evening there will be produced for the first time in Worcester Sir Arthur Sullivan's modern romantic composition in cantata form "The Golden Legend." To aid in the production of the work the committee have secured the loan of the chime of bells especially cast for

its first production abroad. Thursday afternoon's symphony concert will be opened by a performance of George Chadwick's overture, "Rip Van Winkle," conducted by Mr. Chadwick and not before given in Worcester. There will also be heard at this concert the spinning chorus, with solos, from Wagner's "Flying Dutchman." Thursday evening's concert will be the first performance in Worcester of Hiller's "Song of Victory." Friday afternoon's symphony concert will introduce vocal and instrumental compositions by Händel, Beethoven, Schumann, Grieg, Weber and Wagner. The festival will close on Friday evening with Haydn's "Creation," in which the entire force of chorus, orchestra and soloists will take part.

—The most successful concert which has been heard in Saratoga for many years was given by Miss Jennie Dutton last Wednesday evening at the Kensington. She was assisted by Mrs. Kennan, contralto; Messrs. E. de Dauckwardt and Wilbur Gunn, tenors; Mr. Eric Bushnell, baritone, and Miss Brouill, violinist.

A GOOD VACANCY.—Good opening for a first-class solo violinist and teacher in the Toronto Conservatory of Music. Address Edward Fisher, Musical Director, Toronto, Canada.

Some Newspapers on Music.

NOT many months ago appeared in "Harper's Weekly" a lengthy article on "The Practical Orchestra of To-Day," and, notwithstanding its numerous and glaring errors, it was liberally copied and quoted by would-be musical critics, who in their dense ignorance are ever ready to dish up just such reading matter.

Undoubtedly a fair theoretician who has studied harmony from Albrechtsberger down to Goetschius will appreciate the ambiguity and guess the meaning of this sentence: "It (the viola) stands seven tones below the violin when read in its proper clef;" but how is the amateur, who for years has been taught to consider the word "tone" as synonym for "step," to reconcile it with the fact that the compass of the viola begins three and a half tones (or in other words a perfect fifth) below the lowest note of the violin?

Also, notwithstanding all statements to the contrary, the viola is an "all important" instrument, and is used in all good orchestras, since it is a component part of the string quartet; and though often, in dance music, it is occupied with playing after beats, dance music does not necessarily constitute the main portion of a "good orchestra's" repertoire; besides there is a difference with a distinction between an orchestra of from thirty to eighty musicians playing dance music and a so-called orchestra of five men (!) that play in front of your basement windows, or on the "first landing" of your mansion. Notwithstanding its rich lower tones, and particularly mournful and passionate higher ones, the viola has been greatly undervalued, and relegated by ignorant musicians to a position far below the importance of the bass drum! Need I recall to the true student the andante of Mendelssohn's Italian symphony, where the subject is given out by the violas, or the andante of Beethoven's symphony in C minor, where the subject is also entrusted to the violas, doubled by the violoncellos? Here are fountain heads for seeking information, and not the ballroom band with its money saving and noise producing combinations.

The next bit of amusing, if not interesting, news is that the compass of the three stringed bass is "from A, the lower space of the bass clef, to G above the staff." The writer should have prefaced that statement with the notice that in the country districts of England the three stringed instrument is much in vogue, and that said instrument is tuned in fourths up, beginning with the A; then he should have sunk out of sight the love for his own country, and continued by adding that in first-class orchestras two kinds of double basses were in use: with three strings, tuned in fifths, beginning with G, first line, bass staff, and with four strings, tuned in fourths, beginning with E below the bass staff.

Continuing the consideration of what the writer of the article facetiously calls a "theatrical orchestra," we are introduced to the piccolo, and receive the startling information that among the characteristic solos written for said instrument is "The Nightingale," better known as "The Golden Robin Polka," by Bousquet! Shades of Jullen! The vivacious, *ignis fatuus*, jack-o'-lantern, salamander, *feu follet*-like Jullen! Had he only dreamt that his famous waltz "The Nightingale," that charming little concerto for piccolo, would be turned into a polka and attributed to another composer!

Speaking of the clarinet, the writer commits the common error of calling the B flat clarinet by its German name (B clarinet), to put it charitably—oblivious of the fact (or perhaps of German nomenclature), that the German B is the English B flat and French Si bé mol; while the English B is the German H and the French Si.

Passing over the faulty indications of the compass of clarinets and bassoons, and a succession of other errors, we are confronted with the assertion that the valve horns are mainly used in this country! To be sure, the piston cutting off the tone destroys the close connected transition from note to note, but, on the other hand, every note is made an open one, and consequently a wider and clearer range is obtained. With this I will close my comments on the cleverly conceived paper of Mr. Leon Mead, though its numerous errors fail to commend

it as a reliable reference, even for a scrap book, and call your attention to an interesting communication written by one Osman Digma, which I read not long ago in "L'Italia," a weekly published in Chicago in the interest of the trans-Alpine nation. It takes Mr. Theodore Thomas justly to task for his indifference to and total disregard of Italian music. It appears that in answer to a request made by the Italians of Chicago to have an evening of music by Italian composers they were regaled with four numbers placed at the tail end of the program, and only one ("Overture to William Tell") out of the four was worthy of the occasion.

It was not so many years ago—in the early part of the seventies—when Mr. Thomas was doing the education act, as his friends call it, and presented his audiences often enough with programs of variegated hues, in which Cherubini, Strauss, Mendelssohn, Beethoven and Rossini were dished up in the most approved fashion of a caterer seeking public approval (dollars). That was before the days of Italy's musical regeneration, which has begun but lately; still we know already of several composers from the sunny land "where orange and citron bloom" whose works deserve a hearing, and a hearing that would give more pleasure than several works that Mr. Thomas—for reasons best known to himself (though easily guessed by others)—took 'under his patronage during the past seasons. Verily, it is time that the large cities of the Union should bestir themselves and create funds for the support of large orchestras under the direction of competent conductors not necessarily imported from Germany, though should the enterprise of Chicago or St. Louis bring to these shores a Richter, Levy or Felix Mottl, I would be the first one to say "Hats off, gentlemen!" for *genius* knows no nationality.

J. DE ZIELINSKI.

Neither a Director nor a Foreigner.

Editors Musical Courier:

I NOTICED in your journal last week an allusion to a "tempest in a teapot" raised by the suggestion that an American be elected to succeed Mr. Gerike as director of the Boston Symphony Orchestra.

In the article by Mr. Weld I noticed some statements which rather startled me, and after waiting till the tea green billows have subsided, that I may not be endangered by the undertow, I venture in with the honest intention of saving something from the wreckage. I think the idea of giving an American a chance was a good one; at least well meant.

I think Mr. Weld's idea, that no native could compete with Mr. Nikisch, from what I have heard of him, is correct.

Would it not be possible to make some arrangement whereby a second conductor might be appointed to assist at the concerts in question? If this second conductor were an American I think a compromise agreeable to both factions would be effected, and would give some one a chance to school himself for the office of first director. Opportunities like this are created for just that purpose in Germany.

In this country, directors, like our young actors, are thrown into the water and forced to swim or drown. This method is not as safe by any means as if they had a systematic training. The foregoing may seem like intrusion on my part, but I hope I will not be misinterpreted. It is merely given in the spirit of the good old deacon, who in his prayer said, "Oh, Lord, we do not presume to dictate, but would merely advise and suggest." I was surprised to find I had been paid the compliment of being mentioned as an available American "director."

I was not at all surprised to find myself, as well as others, weighed and found wanting by Mr. Weld. Whatever bees may buzz in my bonnet, the musical directorial insect is not one of them, and I do not mind being ruled out, but I have very serious objections to being classed with "All of these 'American foreigners' who may be good musicians, &c., but above all are not Americans, and came to this country to make money."

To my greed for gold I make no allusion, but as to my nationality being any other than American I will recall to your mind the case of *Smuggles v. Biffin*. The defendant in the action was charged with being the owner of a dog who had violently assaulted the person of the plaintiff, and damages asked in the sum of \$10,000. This declaration the defendant denied, and alleged:

1. At the time of the assault the dog was ill.
2. The dog was toothless.
3. The dog was dead.
4. Defendant had never had a dog.

With this case as a precedent, I make a similar plea, viz., That I am no foreigner, and assert:

1. That I am a naturalized citizen.
2. That I was born in this country.
3. That my father and his wife, Miss Mary C. Bingham, of this city, were also born in this country.
4. That their fathers and mothers were also.
5. That their fathers and mothers were also.
6. That my father's family settled in Massachusetts in 1712.
7. That my mother's family settled in the same State in 1635.

Truly yours, EDGAR S. KELLEY.

Rive-King and De Roode.

August 13, 1889.

Editors Musical Courier:

IN your issue of July 31 there appeared a communication from Mr. R. de Roode, of Lexington, Ky., giving Octavia Hensel as his authority for the statement that Louisville would not give Rive-King an audience of more than fifteen. In the language of Mr. de Roode: "If editors before publishing articles of an unfriendly spirit would notify the party so that a reply could accompany the original article, it would be fairer than to publish certain charges which may be read by many who never see the reply."

I most emphatically deny the statement that Mrs. Rive-King ever appeared publicly in Louisville before such a beggarly audience; on the contrary, of all the artists who have been brought to the city by Messrs. Smith & Nixon, such as Carreno, Maas, Sherwood, Neely Stevens, Waller, Perry and McGrath, no one has met with more success than Mrs. King or had a more generous reception. On her last visit she was tendered a reception by Mrs. Henry Watterson, and was immediately afterward driven to Jeffersonville, Ind., to another reception tendered to her by Judge Ferguson, and at the public recital the evening before people were turned away on account of the crowded state of the hall. Mrs. King is now and has always been a prime favorite with the Louisville musical people.

I do not care to comment on Mrs. de Roode-Rice's reception. The effort of her brother was painfully apparent to snow under all other artists, and, like you, I think it was in bad taste, and consider your suggestion that she should play in New York city a good one, the audience to be composed of professionals, &c.

(Signed)

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FROM A CONTEMPORARY.

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HOW can you recommend him? What are his credentials? How long have you known him and what do you know of him? What does your recommendation amount to, anyhow, especially when you make such recommendations? Nonsense!

WHO says that the August retail trade on Fourteenth-st. is so awfully dull? Here, for instance, is a partial list of the time sales of W. E. Wheelock & Co., on which they took chattel mortgages during one week only, viz., from August 5 to August 12:

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Wheelock & Co. piano..... 225

And then a second-hand piano for \$85 is also on the list of chattel mortgages of which Wheelock & Co. are mortgagees.

Now, if this one firm disposed of this number of pianos in one week on this one plan it is probable that they sold a piano for cash or notes, and if this one firm did so well in one week, others must have done some

kind of trade in the retail piano locality of the city. Wheelock & Co. cannot complain, and it appears that August retail trade is not so awfully dull after all.

A PHILADELPHIA piano concern is about locating a branch store or office here, and is looking for premises in the vicinity of Union-sq. and Fourteenth-st.

THERE is some talk of a change in the St. Paul firm of Nathan Ford, who is said to contemplate the formation of a stock company to succeed his individual business. An Eastern piano dealer has been mentioned as the chief stockholder.

THE warerooms of Hazelton Brothers at 34 and 36 University-pl., have been enlarged to more than twice the former size, and, being newly decorated, make one of the handsomest piano showrooms in this city. The pianos are displayed to great advantage. Mr. Samuel Hazelton leaves for Chicago this week.

THE new and really magnificent piano wareroom of Messrs. Wm. Knabe & Co., at 148 Fifth-av., in the new Methodist Book Concern Building, is now open and receiving its finishing touches in the interior. Mr. Ferdinand Mayer, who has charge of the Knabe interests here, expects to have the warerooms in complete condition within a few weeks. The new stock of Knabe uprights and grands constitutes a superb array of pianos.

THE firm of J. E. & T. W. Mitchell, piano and organ dealers, Buffalo, who failed last week, made the assignment in favor of the employees of the firm, consisting of a few clerks. No satisfactory rating of this concern could ever be secured, and yet they managed to get credit. Curious, but true. If the agencies cannot get any kind of rating upon which to base a credit, there is no reason why piano and organ manufacturers should give the credit, and yet they do so.

WE are somewhat surprised to see published in a weekly contemporary a list of agents of a certain piano house in this city, taking one State at a time. A short time ago the names of this firm's agents in New York State were given, and last week followed a list of their agents in Pennsylvania. We say that we are somewhat surprised, because it is not generally thought to be good business policy to make public, so that it may be used by their competitors, matter which most houses consider as part of their own affairs and business capital. Besides, the array of names is not a particularly imposing one, either in number or standing. Further, it is not necessarily to the credit of a concern to have a great many agents within the limits of one State, and it is in no sense a measure of a concern's prosperity or importance.

THE "What Cheer Reporter," a paper published in What Cheer, a town of about 5,000 inhabitants in Keokuk County, Ia. (so says Rowell's Newspaper Directory), contains the following in its issue of August 17:

Zeno Blaise informs us that on last Thursday he had a contest with Potter & Stillwater, of Grinnell, at the residence of William Warwick, near Barnes City. Mr. Blaise entered with a \$90 instrument of the celebrated Newman Brothers' make, while the other parties entered with an \$80 "New England" organ. Mr. Warwick had a competent disinterested party, T. S. W. Hatch, church organist, to examine both instruments and pronounce upon their merits. The result was a victory for the Newman Brothers' instrument. Mr. Hatch expressed the opinion that there was \$10 difference in the action and \$25 difference in the cases of the two organs, both in favor of Newman Brothers. Mr. Blaise's success for the past six months bespeaks great merit for the instrument he represents. He has sold nearly 100 instruments since January 15 last.

What's the matter with T. S. W. Hatch?

A GAIN does the editor of a music trade paper let forth his usual weekly rot in the following sentence:

It is extraordinary how the average giddy, mindless, soulless woman, gifted with blonde hair and photographic (?) eyes, nose and smile, has a mania to go on the stage.

This, we admit, is highly important to the music trade. But what's the matter with the average giddy, mindless and soulless music trade editor, gifted with

curly dark hair and photographic almond eyes, Polackian nose and Baxter-st. smile, who has a mania to go on the stage? Why did he come off, or why was he called off? Why does he not remember that it is an exhibition of moral and mental callousness that frequently ends in idiocy to give people an opportunity to use his criticism of others by applying them to his own past history? The reasons why certain people have always failed in everything undertaken by them will gradually become manifest to those who, up to date, have not been able to discover it. It is after all, a question of brains, and a man who gives his enemies such chances as the above paragraph offers can't have much gray matter.

THE Macon (Ga.) "Telegraph" prints, under its heading of "New Industries," the following item:

A prominent gentleman of this city, whose name will be given later on, has been thinking for some time of establishing a large piano factory in the city, and has about determined to do so. He has investigated the subject thoroughly, and is convinced that such an enterprise, if properly conducted, will prove a good investment. He is also of the opinion that Macon is the place for it.

The gentleman in question has never been engaged in the music business. He is possessed of means, however, and thinks the opening a good one.

If the gentleman in question has never been engaged in the music business and knows nothing about it, instead of starting a piano factory he should start a music trade paper. That's the proper caper for men who know nothing about the music business.

ONE of the editors of one of the music trade papers in criticising (?) Mayor Grant's appointment of a number of editors of daily papers on the exposition committees is magnanimous enough to add to his remarks the following:

However, I do not wish to sound a discordant note to mar the general harmony which prevails among the public concerning the appointments.

How kind of you! What a terrible blow to the exposition scheme it would be if you were to sound a note intermingled, as it would be, with fumes of fusil oil, and how Mayor Grant would drop at the first whiff! We don't believe the Mayor could survive it. Seriously, however, you write like a 'way back country jay, as if anything you could do or say could in the slightest affect anything or anybody.

A CONTEMPORARY, with the evident hope of again obtaining a pittance from that phenomenal fraud Swick, of Washington stencil fraud fame, prints the following:

To-day the Herlich Piano Company will remove their effects to John Norwood & Co.'s building on Van Houten-st., the latter giving the factory folks the use of the building from now until May 1, when the new factory at Lake View will be completed. It was reported last evening that \$11,000 stock of the new company was taken yesterday.

It is almost needless for us to say that despite the efforts of the stencil editors to boom this "enterprise" it will never again be in a position or condition to annoy the legitimate trade. In fact we have it on the best authority that Geo. Weser and Swick have had a serious difference which will effectually stop even their strenuous efforts again to foist Swick's wretched claptrops on the public.

WE are astonished to see that a piano dealer, whose name and business are long associated with the trade, announce, as does Mr. Philip Werlein, of New Orleans, in the "Christian Advocate" published in that city, that he sells the "world's best and leading pianos, lasting 25 years and over, SOME STAYING IN TUNE SEVEN YEARS."

Never was there a piano made with the intention that it should remain in tune seven years or seven months. A piano is an instrument susceptible to influences of various kinds, under the operation of which it must necessarily get out of tune and out of pitch, but particularly out of tune. Nothing can be done to prevent such a result as long as it is intended that the instrument should be a musical one. Moreover, Mr. Werlein must know, if he knows anything at all, that pianos cannot, do not, will not and should not remain in tune seven years or even seven months. Mr. Werlein knows all this, and yet he will advertise in a business advertisement of his own a falsehood so palpable and so misleading. Is it not possible for Mr. Werlein to do business without resorting to such absurdities, such nonsense? It degrades the piano business.

SOHMER

The Superiority of the "SOHMER" Pianos is recognized and acknowledged by the highest musical authorities, and the demand for them is as steadily increasing as their merits are becoming more extensively known.

**SOHMER**

Received First Medal of Merit and Diploma of Honor at Centennial Exhibition.

Superior to all others in tone, durability and finish. Have the indorsement of all leading artists.

SOHMER & CO., Manufacturers, 149 to 155 E. 14th St., New York.

NEW ENGLAND PIANOS.

Noted for their Fine Quality of Tone and Superior Finish.

CATALOGUES
FREE.

NEW ENGLAND PIANO CO., 32 George St., Boston, Mass.

NEW YORK WAREHOUSES, 98 FIFTH AVENUE.

STERLING

UPRIGHTS IN LATEST STYLES



AND BEAUTIFUL DESIGNS.

EVERY DEALER SHOULD EXAMINE THESE PIANOS AND GET PRICES.

THE STERLING CO.
FACTORIES AT DERBY, CONN.

DO NOT BUY UNTIL SEEING THE

New Burdett Organ List.

BURDETT ORGAN COMPANY, Limited, ERIE, PA.

BUSINESS ESTABLISHED IN 1851.

C. S. STONE,

Manufacturer of First-Class

UPRIGHT and SQUARE
Piano Cases

ERVING, MASS.

DAVENPORT & TREACY,
Piano Plates

—AND—
PIANO HARDWARE,

444 and 446 West 16th Street,

NEW YORK.

STRAUCH BROS.

MANUFACTURERS OF

GRAND, SQUARE AND UPRIGHT

PIANO ACTIONS,

23, 24, 26, 28 and 30 Tenth Ave. and 57 Little W. 12th and 454 W. 13th Sts.,

NEW YORK.

THE VOCALION ORGAN.

The Most Important and Beautiful Invention in the Musical World of the Nineteenth Century.

The Music Trade and Profession are invited to hear and inspect this charming instrument as now manufactured at **WORCESTER, MASS.,** and **TORONTO, CANADA.**

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RELIABLE CARPENTER ORGANS.

BRATTLEBORO, VT., U. S. A.

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PIANOS
RENOVED FOR
TONE & DURABILITY

J. & C. FISCHER PIANOS.

GRAND, SQUARE and UPRIGHT.

— OFFICES AND WAREHOUSES: —

110 Fifth Avenue corner 16th Street, New York.



79,000

NOW IN USE.

SHORT TALKS.

M. A. PAULSON, CENTURY PIANO AND ORGAN COMPANY, MINNEAPOLIS, MINN.—

Trade with our company has been excellent, and the general prospects are highly encouraging. For instance, we considered our trade in July, 1888, as the best we ever did in July, but during the past July we did 2,200 and odd dollars more business than in July, 1888. That's the way it's been going with us. High grade pianos are the instruments we push, and, in fact, we cater for such trade. Geo. Steck & Co., whose pianos we sell, can tell you how the trade between their house and our firm has grown, and that is an indication of the tendency of things. As to grand pianos? Well, last year—that is, during the past twelve months—we sold about 40 grands of all sizes, from the parlor and small grands to the concert grands. A few years ago such a thing was an impossibility in our section. THE MUSICAL COURIER is a splendid paper and suits us exactly.

THOMAS FLOYD-JONES, HAINES BROTHERS' CHICAGO BRANCH—

People East before they start out on a trip make all kinds of preparations, and consider it quite a journey to travel, say, 300 miles. A Chicago man will go off on a 1,000 mile trip or a trip of 1,000 miles each way, going and coming, within ten minutes' notice. We are used to great distances out there. I left Chicago for Des Moines on Thursday, and was back in Chicago at noon on Saturday, having in the meanwhile included a round-about tour to see our agent at Mount Pleasant, Ia. I also telegraphed to John Hoyt and he met me at the depot in Davenport, and we had ten minutes' time, during which we managed to talk business. The trip from Chicago to New York and return amounts to nothing of consequence nowadays.

By the way, those Rice-Hinze folks in Des Moines have a nice piano factory and are making an excellent piano, and they are going to do business. They have passed the first 20 pianos and are now in shape to let the thing go in style, and you'll soon hear from them and their pianos. Nice people, you bet!

Our branch in Chicago has done a very satisfactory business in a quiet way. When I took hold of the Haines piano a good many people predicted that I would soon stop the thing, but here I am at it about four years, running the business at a minimum expense and averaging about 200 pianos a year, for which Haines Brothers get the money—yes, not long notes, but the money. I am very much attached to the business; like it, and my personal pride is involved in its success, and for that reason I work hard and expect to do better than ever in the future.

JUNIUS HART, NEW ORLEANS—

I don't see how such fellows as this Schillio and others can get any credit from manufacturers and others, and yet they do. Men without a dollar, without credit or standing, getting \$5,000 and \$10,000 worth of goods, like in this last case at Birmingham. It knocks me out. Our prospects are excellent for a fine fall and winter trade. I want four or five traveling salesmen who must work nine months in the year hard. I'll let them off during June, July and August, and they can come North then and start in with me again in September. Good chance for active men. Going to Boston to see the Voses. I sell their pianos, and the Chickering, the Emerson and the Hardman, of course; also New England pianos.

OTTO BOLLMAN, OF THE BOLLMAN BROTHERS COMPANY, ST. LOUIS—

It always stimulates me and must other dealers to come here to New York and get into direct contact with the piano firms and look through the great establishments here. In this respect alone a trip to New York is profitable, besides the additional interest it awakens in you and the novelties that come under your observation. If we could only find more time we should come more frequently, but we are so tied down to business, so many details require our personal attention and there is so much of a personal character involved in the successful conduct of the retail piano business that it is very difficult to get away for any length of time. My brothers are equally tied down; Oscar, who is with us in St. Louis, and Hermann, who is working like a Trojan at the Kansas City branch. We may go into St. Joseph or Springfield, Mo. The latter place has over 20,000 inhabitants and there is no piano firm in the town.

However, just now we are about busy enough in St. Louis and Kansas City to bring us out for breakfast at 6 A. M. to get to the stores at 7, and then work until 7 in the evening. The Fischer and the Gabler and of course the Steinway piano, together with the Pease

pianos, constitute our line. We also sell the Fort Wayne and the Farrand & Votey organs. Steinway pianos can be sold without any trouble if you know how to present and represent the instruments properly and intelligently, and if you know from what class of people to draw your custom. We are having enormous crops, and the feeling is one of great hopefulness and future development much more rapid than ever before.

MR. JOHN A. WESER, OF WESER BROTHERS—

We have been greatly delayed by the rainy weather of the last few weeks in the building of the new addition to our factory, but we hope to have the first story up by the end of this week. After that we shall make quick work of it, and although the new building will be 40 by 50 and six stories high, we expect it to be finished during September. We shall occupy it for general factory purposes, and it will relieve the crowding that we have been suffering from for some time.

We have had a fairly good trade during the hot weather and we look forward to and are preparing for a big business this fall. Orders are already beginning to come in in a way that shows us clearly that we may expect a large demand as soon as the season sets in. Collections, however, are hard. We are behind on the new catalogue waiting for some cuts, but it will be out in about three weeks, and then you can see the new styles that we are making up.

HENRY BEHNING, JR., OF BEHNING & SONS—

I am just home on the Augusta Victoria with Mr. Tonk, and had a very unpleasant trip, as we had only one pleasant day all the way over. Of course I visited the Paris Exposition, and of course I found everyone either disappointed with or laughing at the American exhibits. The piano industry of America was represented by only one firm, and its display was located upstairs, where not one-twentieth of the visitors to the building could see it. I was the guest in Paris, together with Mr. Tonk, of the Messrs. Herrburger, *père et fils*, and was surprised and delighted by what I saw in their action factories. I can't speak too highly in gratitude for the many courtesies they extended to me, but as the younger Mr. Herrburger is expected here next year perhaps I shall have a chance to get even with him.

European pianos? Well, I went over for rest and pleasure, and so I didn't bother myself much about the piano business. Of course I visited some factories in Germany and elsewhere, and I can frankly say that no instruments that I saw abroad can compare with our home product. However, the pianos made in Germany are by all odds far superior to those made in England or in France. The English makers say, "We are going to use the full iron plate;" the Germans are using it.

Because I did not visit many factories of the Old Country I don't feel inclined to make comparisons between their product and ours, except to say that from what I saw there they cannot touch us.

Business this fall? Well, I've not been back long enough to fully grasp the situation, but I think from what I have already learned that we are going to have an excellent fall trade.

SYLVESTER TOWER, CAMBRIDGEPORT—

I am in New York with my son Herbert to-day on one of our usual busy trips to see our customers here. In all the years I have been in business—and my business was established in 1853—I have never had a summer trade and such a brilliant fall opening as this year. We are driven up to the fullest capacity with orders for actions and action appurtenances, and as I make all the parts it facilitates the work for the piano manufacturer who orders from us. My son Herbert has full charge of the manufacturing now, and he will answer all questions on that subject put to him. Going to be very busy balance of this year.

CHARLES FAHR, OF SOHMER & CO.—

It is my theory to make a minimum number of styles, say four upright styles, instead of such a large variety, as it expedites the manufacture of the instruments and the filling of orders. Take, for instance, say, 10 styles of uprights and make the pianos in all the fancy woods now in vogue, as nearly all first-class manufacturers must. The woods are mahogany, two kinds of walnut, a rosewood finish, ebony, Hungarian ash, two kinds of oak, cherry, satinwood, white mahogany and others. This makes enumerated about 12 kinds of fancy woods; 10 styles running regularly with five of these fancy woods would give us 50 different pianos in work, and if worked in duplicate 100 pianos. An order now comes for a number of pianos of a certain style, and that very style the factory is short of. You might have it in any of the other woods or you might have had any of the other styles, but the peculiar combination desired by the dealer is not finished. That's the constant risk you run by having such varieties of styles.

With a limited number of styles you could regulate

the matter and the system would be simple and the facility for filling orders would be much greater. Of course I refer to such a large factory as that of Sohmer & Co., where the amount of stock, material and pianos in course of construction is immense, and to such a factory the reduction of styles would be a perfect boon. I believe in it.

NEARLY \$1,000,000 IN EXPORTS.

Opportunities for Reciprocal Trade.

WE append the official table received by us from the United States Treasury Department, showing the value and other details of imports and exports ending with the fiscal year June 30, 1889. This table is a valuable one at the present juncture, when the discussion of the question of foreign pianos has reached an interesting stage:

Tables of Importance.

(COMPILED BY THE MUSICAL COURIER.)

VALUES OF IMPORTS OF MUSICAL INSTRUMENTS.

Month ending June 30, 1888	\$145,044
" " " " " " " "	135,978
Twelve months ending June 30, 1888	1,843,344
" " " " " " " "	1,722,350

EXPORTS OF MUSICAL INSTRUMENTS.

	ORGANS.		PIANOS.		ALL OTHER AND PARTS THEREOF.	TOTALS
	No.	Value.	No.	Value.	Value.	Value.
Month ending June 30, 1888	400	\$22,556	54	\$10,280	\$8,378	\$50,214
Month ending June 30, 1889	604	40,917	63	18,332	10,840	70,099
Twelve months ending June 30, 1888	8,753	570,266	639	208,765	129,500	908,540
Twelve months ending June 30, 1889	10,724	681,571	589	191,316	125,185	998,072

Imports decreased about 6 per cent. and exports increased during the same period just 10 per cent., coming so closely to \$1,000,000 (\$998,072) as to use that sum in illustration.

We also notice that United States Consul Eckstein, at Amsterdam, Holland, says in his report to the Department of State:

The superior properties of the best makes of American pianos are acknowledged in Holland, and the fact that they cannot be manufactured at cheaper rates is deplored. There is also a large demand for American parlor organs.

There has been, undoubtedly, a falling off in some of the articles imported under the head of musical merchandise, and this has been partly counterbalanced by an increase in the number of foreign pianos brought over, some of which came in duty free. Under the peculiar rulings or system of collecting statistics of imports, the Treasury Department cannot or does not give us any clue to work upon. THE MUSICAL COURIER has alluded to this condition of affairs in previous years. We were under the impression that a change would be made with a change of administration, but such has not been the case, and we are therefore unable to get official information regarding the number or value of any particular kind of musical instrument imported, which, of course, signifies that we are not able to say how many pianos came over, what value the appraisement represented or how many came in duty free, although we know some were imported duty free.

The foreign piano question is assuming proportions that will soon make it a familiar topic in all the piano and organ factories, offices and warerooms in the country. We consider it our duty to place before the readers of THE MUSICAL COURIER the latest aspect of this interesting problem.

Among letters received by us within a few days was one from Philadelphia, in which the writer says: "I wish to introduce a magnificent instrument of one of the leading European firms."

A large dealer in Maine writes: "Would you be kind enough to send us the addresses of, say, a dozen prominent manufacturers of pianos in Germany and England?"

F. Bechtel, dealer (as his card says) "in imported and domestic pianos and organs," Pittsburgh, writes that German pianos "are really good, and everybody to whom I sold either a C. Sheel or a Bechstein is perfectly satisfied, and it is only a matter of time when people will cease to believe that German pianos don't stand the climate."

We have also received information that Mr. Hoene, of the firm of Miller & Hoene, Pittsburgh, selected while in Germany a number of Roenisch pianos, manufactured by C. Roenisch in Dresden, thus giving the German piano additional stimulus in Pittsburgh.

GRATZ'S FOREIGN PIANOS.

Their Introduction in the United States.
A Novel Scheme.

IF one could be suddenly transported from the noise and humidity of New York to the usually quiet little town of Heilbronn, Germany, and could go into the factory of Glass & Co., at No. 10 Obere Allee, he would witness a sight of unusual activity in every one of its departments. If he were a New Yorker interested in the same industry he would at once be made to feel at home by familiar sights and sounds, and most of all by the seeing of familiar faces amidst the bustling workmen. For there, in that busy shop over 3,000 miles away, are picked men from the best American factories, working side by side with their German fellows and showing them how pianos are made on the true American system. German manufacturers, while slow to change their habits and methods, have in some instances copied or adopted a few of the salient features of our manner of piano construction, always with good effect so far as they have gone, but never before has a piano been built on the other side of the sea which was in every essential technical particular a counterpart of those made in the United States.

Therefore it is of interest to look further into the particulars of this new departure; to see where it originates; how it stands and what may be the ultimate results of the enterprise. To that end a representative of THE MUSICAL COURIER on invitation called upon Mr. Wm. R. Gratz, who is the moving spirit in the matter, and asked him for the particulars of his plans and projects.

"I have been engaged in the music business in the United States for a great many years," said Mr. Gratz, "and have spent the major portion of my time on the road, traveling all over the country and gaining a thorough knowledge of the peculiar conditions and the wants and requirements of the trade. When I started in the musical merchandise business on my own account, I met with the most strenuous opposition and many people predicted that I would never be successful. That I have succeeded is best evidenced by my present standing and the trade which I hold and control.

"I have often thought that there was an opening in this country for a well made piano at a medium price, a piano better made and made of better material than the average medium grade piano produced here, and one which at the same time could be sold at as low a figure, if not a little lower, than those now asked by our American manufacturers. I have talked the matter over with all of my friends in the trade, and they have universally assured me that they were in one way or another dissatisfied with the instruments which they are handling, and they assured me of their support if I could supply them with something of finer quality at about the same cost.

"So I have been corresponding with European makers for two or three years and striving to solve the problem, knowing that if I could do so I would be able to open up a new field here and establish lucrative connections with some of the best piano dealers we have.

"When I was in Germany last I determined to settle the question, and visited a large number of factories in Germany. Finally, at Heilbronn I talked the matter over with Mr. Glass, and we concluded arrangements, the results of which will soon be felt in the United States. Mr. Glass has abundant capital, is building an addition to his already large factory, and is thoroughly in sympathy with my ideas of placing the goods on the American market. In Germany, while some pianos are made with what might be termed 'modern improvements,' there is no factory which turns out instruments like the American piano in tone and appearance. My plan is not to introduce here a German upright constructed on the American plan and retaining its German characteristics, but to bring over a piano which shall be in every way an American piano except that it is not actually made here.

"In order that this should be accomplished I sent to the factory at Heilbronn a set of workmen whom I selected from among the best here, and there are now at work there men in every branch, from case makers to tone regulators, who will remain until the German workmen are thoroughly instructed in every particular of the requirements of this market. To begin with we shall make a large and a small upright, making both styles in oak, walnut, mahogany and ebony, all double veneered, with heavy iron plates, triple unisons, continuous hinges, ivory keys, swing desks, engraved panels,

and in cases which I am sure will greatly please my customers. The ebony veneer is something which has never been used here, and the way of applying it is novel and effective.

"As a starter I have orders from 25 of the leading houses from here to San Francisco. These orders I shall fill as rapidly as possible, and then we shall see the results. I expect the first invoice to arrive about October 1, but I have given instructions not to hurry at the expense of perfection, so they may not be here just at that time. A great deal has been said lately about the raising of the present 25 per cent. ad valorem duty on musical instruments, so as to shut out the European piano makers, but, in my opinion, the tendency is toward a reduction rather than toward an increase of the rate. In any event it will never effectually prevent the importation of German pianos, because they can be produced there cheaper and better than here in every respect. But there is no use of bothering our heads about this tariff question.

"First rank piano makers in America have nothing to fear from German or French or English competition. Second, third and lower grade makers must meet a competition from the other side within a few years such as they have not before known. I am not attempting to bring here a piano of the Steinway grade and sell it for less. It cannot be done. The piano makers who are at the head in Germany charge in proportion as much as the leading makers do here. What I am going to do is to give to the dealer a first-class piano which he can recommend and warrant at the same price that he now pays for an instrument which he knows will never bear him out in his statements. They'll be here some time in October."

TERRITORIAL RIGHTS.

Some of the Trials which Beset Dealers and Manufacturers in the Adjustment of Territorial Infringements.

II.

"WHAT is the most aggravating case of troubles among your agents about territorial rights that you have to contend with?" was recently asked of a well-known piano manufacturer.

"Well, it's hard to say just which particular kind of trouble is the most aggravating, because there are so many different kinds or classes of difficulties that are always coming up where agents are fighting among themselves. But I had a case here a few days ago of a difference directly between an agent and myself that seems to me might be called most aggravating. The dealer is in business within a hundred miles of New York, and sells a few of our pianos a year and quite a number of cheaper makes. He buys on time, and once in a while, especially during the dull summer season, we have to renew for him. He had a note coming due not long ago, and I wrote to ask him if it was provided for, and he came down to see me.

"I'll pay that note when it comes due," he said; 'but you must deduct from it my commission on that sale to Mr. Jenkins.'

"Upon investigation I found that a piano had been sold to the party by one of my wareroom salesmen and shipped to Mr. Jenkins at his summer residence in the same town that my agent came from. I found that Mr. Jenkins had previously bought a piano for his city residence and that we might rightfully consider him as our customer. He had come this last time into our wareroom unsolicited and bought this second piano without mentioning any dealer's name at all. I explained the circumstance to my agent and told him we could not allow him anything. He admitted that Mr. Jenkins had never been in his store, nor had he ever seen him to speak with him on the matter. He, however, had called upon Mrs. Jenkins at her house and solicited her custom, and of course told me that he had tried to sell our piano and no other.

"Now, in all human probability this customer would never have thought of purchasing a piano from a small country dealer when he could come to our own warerooms, where he already had bought one, and consequently knew the salesman and thought he could make better prices. None of these facts which I stated to the dealer, however, would satisfy him, and we compromised the thing and I gave him credit for a portion of the amount that he claimed.

"He insisted that he was working the territory assigned him for our goods and that if we had not made

this sale he would have done so, and that we were obliged to protect his interests to the extent of the difference between the wholesale and retail price on all pianos sold by us for delivery in his territory. In principle he was beyond doubt correct, but in this particular instance I allowed him a commission, so as to be sure of the payment of that note and not because I believed his claim on us to be just.

"He says that he is advertising our goods. So he is, and he is at the same time advertising other goods and the direct benefit that we derive from his advertising is very doubtful. Where he may spend a few hundreds in advertising his entire stock, we spend thousands in advertising our one instrument. If he sends to us a customer and notifies us that the trade is his, he gets his commission. Suppose, on the other hand, that a person reads our advertisement in a journal or magazine and writes us for particulars and prices. We are obliged to send him this letter and he calls on the party, finds they cannot afford one of our pianos and sells them a cheaper make. Where do we come in? Does he feel called upon to remunerate us in any manner for the customer we have given him? Not much, as I tell you this territorial rights business is a mixed up, muddled up affair, and there doesn't seem to be any plan by which the interests of all concerned can be properly considered and the differences fairly adjusted.

"A board of trade? Well, by the time that is organized and recognized, I don't expect to have my soul tried by piano dealers."

STENCIL, OF COURSE.

AGAIN have we answered a number of stencil inquiries, and among them the following can be published:

St. Louis, August 1, 1889.

Editors Musical Courier:

Please let me know all about the Marchal & Smith pianos. Are they not stencil? What is the University piano and University organ? Also the building shown on the catalogue? Yours, *****

Marchal & Smith on a piano signifies stencil. So does University. There is no Marchal & Smith piano factory, neither is there a factory where University pianos or organs as such are made.

The instruments are made by some stencil piano and stencil organ makers and those names simply put upon them. Of course the factory building represented on the catalogue is fictitious.

The Schillio Failure.

THE MUSICAL COURIER last week announced the failure of J. F. Schillio & Co., Birmingham, Ala. The following is the list of attachments filed up to August 16:

Cincinnati Piano and Organ Company.....	\$2,710.00
The John Church Company.....	1,363.92
Louis L. Schwarz (the partner).....	1,000.00
Local creditors, advertising, &c.....	618.05

Total.....\$5,692.97

Schillio was employed for one month by the Jesse French Piano and Organ Company Birmingham branch, during which time he wrote to the Chicago Cottage Organ Company and other firms (on the letter paper of the French Company) asking for the agency of their respective pianos. He subsequently formed a copartnership with a gent's furnishing store keeper named Louis L. Schwarz.

When the opening took place a great razzle-dazzle show was gotten up in the store in shape of a concert, with singers brought from Chattanooga and Cincinnati, and the local papers boomed it, but curiously enough Schwarz immediately after the concert published a dissolution notice.

Schillio left ostensibly for New Orleans, but in reality skipped to Paris, where he is enjoying the exposition, having taken about \$1,500 to \$2,000 cash along. His letter and bill heads make him the agent of the Everett, Kroeger & Sons, J. Starr & Co., McEwen and C. A. Smith & Co. pianos, but some of these firms evidently did not transact business with Schillio, as they do not figure in the attachment proceedings. Among the merchandise levied upon by the sheriff was an Opera piano, No. 12,440.

The salesman was Chas. W. Presley, who has sued ex-partner Schwarz for \$150 salary. Court proceedings in the case are set down for September 2, and in the meanwhile we ponder how it is possible that such fellows as this Schillio could ever have been credited.

WANTED—Dealers within a radius of 150 miles of New York or Philadelphia to send me a list of second-hand square pianos they are willing to sell at reduced prices. Will take all I can get of 7 and 7½ octaves, and will also buy squares that are out of condition. Send full particulars, name, number, condition, number of octaves, but do not bother about stencil pianos, as I would not purchase any but old legitimate squares, no matter how obscure the maker. Address, "Square," care of THE MUSICAL COURIER, 25 East Fourteenth-st., New York.

CHICAGO.

Latest from Our Chicago Representative.

CHICAGO OFFICE MUSICAL COURIER,
148 STATE-ST.,
CHICAGO, AUGUST 17, 1889.

THINGS are progressing in much the same way they have for a week or two back, that is to say there is some retail trade and plenty of wholesale, enough retail business to keep the dealers at work and hopeful for the future. Great things are talked off for the future of this city, the new drainage bill, for instance, and the exhibition of 1892, which is confidently expected to be located here, and which, if secured, will give employment to thousands of men and bring millions of dollars to the city. In fact, will give such an impetus to the growth and permanent progress of the city that there is danger of a subsequent reaction. We remember reading a magazine article some few years since giving good, pungent reasons why Chicago was destined to become the largest city in the United States, and we must confess that while this may not be the case, there was never in the history of the city a time when the prospects were brighter than at the present.

We might go on and give some few details relating to the gossip going on among the trade; we might say that the sale of birch cases for what is represented to be mahogany still goes on, or that one of the cheap organ makers of this city are representing their goods as better than the best, and that dealers and consumers should be careful to not believe all that is told them; but we shan't, as we don't like to find fault.

The only two items which are really of any importance is the fact that two more piano houses will start here almost immediately, and there is reason for believing that another one will be organized by the first of the coming year.

Mr. C. B. Clemons, who has been with the Julius Bauer concern for the past six years, a young man of undoubted ability and unblemished reputation, will begin the piano business at No. 265 West Madison-st. on September 1. Mr. F. R. Crane, a son of one of the members of the Crane Manufacturing Company, will be associated with Mr. Clemons, and we are assured that they have both capital and determination. The firm name will be Clemons & Crane, or vice versa.

The other new party to enter the field is Mr. George Busse, also an old employé of Messrs. Julius Bauer & Co., and more recently of Messrs. Pfedner, Graf & Co. and the Standard Music Company, who were burnt out at the Wabash-ave. fire. Mr. Busse will begin business at No. 306 State-st., in the same store with Mr. Joseph Bohmann, the violin maker, and has already secured the Ivers & Pond and the Newby & Evans pianos.

Mr. Busse is well known in the trade, honorable, and has the good wishes of all alike.

Messrs. Floyd, Jenks & Co., of Elgin, Ill., have decided to handle the goods of Messrs. Steger & Co., of this city, this latter named concern being another to enter upon the wholesale trade.

We are sorry to have to record the serious illness of Mr. James Densmore, the president of the Brown-Barron Piano Company, of this city. Mr. Densmore was visiting here for the first time after the incorporation of the company.

Mr. J. V. Steger will leave next week, on Wednesday or Thursday, for an Eastern trip and will go direct to Boston, and after a visit to the Sterling Company, Derby, Conn., will spend some time in New York.

Neihart & Robinson, of Elmwood, Neb., are reported to have dissolved partnership.

Mr. T. J. Quin is again in Chicago looking after the interest of the New England Piano Company.

Mr. Charles C. Curtiss is again at home and thoroughly satisfied with the prospect and condition of the Weber Company. There is nothing to add to what has already been stated, except that the retail business of the house here is unusually good for the time of year.

The Mehlin Catalogue.

WE are in receipt of the new catalogue of Messrs. Paul G. Mehlin & Sons, containing a description of their various patented improvements, such as the patent grand plate and the grand scale, the patent grand fall board, the patent cylinder top and tone reflector, the patent muffler, the patent end wood string bridge, the patent finger guard, the patent touch regulator, the patent "harmonic scale" and the Bessemer steel action frame. Various excellent cuts illustrate the salient features of these patents, besides which the book contains five cuts of upright pianos which are noticeable for the excellence of the case designs, and several pages of reading matter of interest to the dealer, the intending purchaser and the general public. The book is excellently printed and bound.

The patent upright grand scale is a remarkable application of the principle of grand piano construction to the making of an upright instrument. Want of space prevents us from enlarging upon the novelty and importance of such features as the patent muffler, the patent touch regulator, the cylinder top, and other inventions which make the Mehlin & Sons piano a characteristic instrument that reflects the ideas and experience

and the inventive genius of a man who has for many years stood foremost in the rank of practical and theoretical piano manufacturers. We should like to direct particular attention to the designs of cases, which for their novelty, richness and general beauty are so far at the head of any offered for the fall trade.

Altogether, Messrs. Mehlin are to be congratulated on the position and honor which they already enjoy in the trade, and we expect to have many occasions in the future to record their well deserved successes.

We would suggest to all persons interested in the scientific, mechanical development of the modern piano that they pay a visit to Mr. Mehlin at his new factory. They will find in him a man who has gone exhaustively into the subject of piano construction as applied to tone production, and one who will prove a very mine of reliable, practical information, which is the result of his long years of study and experience and which they will see best illustrated in the magnificent instruments which he may well be proud to have bear his name.

Hansing's Antwort.

Redaction des "Musical Courier":

In einer vorigen Nummer des "Musical Courier" hat eine mir gänzlich unbekannte Person, die ihren Namen mit Karl Witte unterzeichnet hat, ein offenes Schreiben an mich gerichtet, dessen Inhalt einem Kaufbolde alle Ehre gemacht hätte. Daß ich mit meinem Antwortschreiben an Herrn Paul de Wit, Redacteur der "Zeitschrift für Instrumentenbau," in Leipzig, in ein böses Wespenneß greifen würde, war ich mir im Voraus wohl bewußt, wie schlimm es aber in dem Neste hergeht, davon habe ich erst wirkliche Kenntniß durch Herrn Karl Witte's Drohbrief erhalten.

Die Zornesausbrüche des Herrn Karl Witte scheinen ihm jede Spur von Besinnung genommen zu haben, sonst hätte er einsehen müssen, daß, trotzdem er der Meinung, daß Herr Paul de Wit auf seiner Gambe ein begabter Künstler ist, dieser als Redacteur einer Handlung an mich und zweier todter Freunde begangen hat, die keine Hochachtung verdient. Ich kann meine Sache, indem ich hier auf den "Musical Courier" vom 17. Juli, 1889, hinweise, dem gerechten Urtheile des geehrten Lesers überlassen. Ein jeder von Ihnen wird zu erwägen verfehlen, daß wenn ihm an meiner Statt das betreffende Schriftstück von P. de W. in die Hände gekommen wäre, ob er nicht ein ähnliches gelindes Antwortschreiben, wie ich es gethan habe, an den Absender stellen würde. Wenn sich P. de W. aus Parteigründen verpflichtet sieht, seinen ersten Corpphen, den ich thatsächlich mit seiner Silbe weder im Manuscripte noch in meinem Buche zu nahe getreten bin, an die Spitze der heutigen Pianofabrik zu drängen und sein Unmuth nur darin gipfelt, daß ich mich gerechter Weise veranlaßt fühle Theodor Steinway's Errungenschaften im Pianobau eingehend zu besprechen, nach dessen System zu bauen sich die tüchtigsten Pianomacher schon seit Jahren offen erklärt haben, so hatte P. de W. doch kein Recht dazu, auf meine freundlich gehaltene Anfrage einen nichtwürdigen Brief zu schreiben.

Wenn ich in meinem Antwortschreiben an P. de W. hervorhebe, daß er nicht genug gelernt hat, auch nie genügend lernen wird, um über mich und meine Leistungsfähigkeiten im Pianobau urtheilen zu können, so habe ich diese Meinung nicht willkürlich aus der Luft gegriffen, sondern sie ist mir durch thatsächliche Beweise von ihm geworden.

Es war im März, 1885, als ich an Herrn P. de W. \$20 sandte, um für mich in Deutschland ein Patent auf die "Intonation der Pianofabrik" zu erwirken. Hierauf schrieb mir Herr P. de W. am 31. März, 1885, einen langen Brief dessen Nachschrift buchstäblich lautet:

Nachschrift: "Die \$20 sind inzwischen per Postanweisung angetroffen; ich halte dieselben hier zu Ihrer Verfügung. Wissen Sie wie mir Ihr Patentgesuch vor kommt? Als wenn ein Schneider sich auf die Länge eines Rockes ein Patent nehmen wollte." (Sehr geistreich, aber für mich durchaus nicht schmeichelhaft gesagt.) Auf einer Postkarte schreibt Herr P. de W. unter Anderen hierüber: "Ich halte die Sache für Unsinn."

Wer sich für diese Sache interessiert, lasse sich das Patent "No. 341,003, Stringing Pianos," aus Washington kommen. Um dasselbe zu verstehen und beurtheilen zu können, muß man freilich etwas mehr gelernt haben als nur zu wissen, daß wenn man eine Saite in ihrer Mitte theilt, so ertönt sie eine Octave höher. Hätte ich Herrn P. de W. geschrieben, ich wolle vierstörige Piano bauen mit zweifacher Saitenlänge und dreifacher Saitenbreite, er wäre möglicher Weise entzündet von dieser Idee gewesen. Bei alledem habe ich zu bemerken, daß Herr P. de W. obigen Schreiben beifügte: "Nehmen Sie mir meine

Offenherzigkeit nicht übel;" und ich habe sie ihm wirklich nicht übel genommen; ich habe nach diesem jahrelang in bester Freundschaft brieflich mit ihm verkehrt und nach wie vor für seine "Zeitschrift" geschrieben und gearbeitet. Wie konnte mich eine ehrliche Meinung von P. de W. tranken? Nur der Erkenntniß konnte ich mir nicht entwehren, daß das Begriffsvermögen bei P. de W. auf atzistischem Gebiete in beschränkten Grenzen stand. Wie anders verhält es sich mit seinem Schreiben vom 2. Juni, 1889; in diesem sucht er mich mit jeder Zeile zu beleidigen. Durch die Kaps'sche Mittheilung sagt er mir in's Gesicht, daß ich ein Mensch bin der vom Pianobau nichts versteht. In der Stellung, die ich bekleide, durfte ich mir eine derartige Gemeinheit nicht ungerügt von ihm bieten lassen. Wenn sein Freund Karl Witte so einfältig war die mir gebotenen Beleidigungen bemänteln zu wollen, indem er bemerkt daß Herr P. de W. so gütig war mir seine Meinung mitzutheilen, so will ich hierauf eingehen, indem ich bemerke, daß ich so liebenswürdig war, in Anerkennung der Bemühungen P. de W., ihm auch meine Meinung zukommen zu lassen. Daß ich die ganze Geschichte vor die Oeffentlichkeit gebracht habe, hat seinen Grund darin, weil der Brief vom Herrn P. de W. deutlich genug zeigt, wie schamlos hinter meinen Rücken gegen mich gearbeitet und möglicher Weise auch gelogen wird. So habe ich auch hier offen gestanden, den Herrn Karl Witte im Verdacht, daß er sich zu dem Schreiben hat engagiren lassen, denn er empfiehlt sich, wie ich höre, für Uebersetzungen in englischer Sprache. Möglicherweise ist ihm für jede grobe Zeile oder gemeinen Ausdruck, die an mich in seinem Schriftstücke gerichtet sind, eine extra Belohnung geworden, denn im anderen Falle hätte er sich wohl in seiner Ausdrucksweise mehr gemäßig gehalten.

Herr Karl Witte ergeht sich in den niedrigsten Kraftausdrücken über die Schmach, die ich seinem Freunde P. de W. zugefügt habe. Er verlangt unter Drohungen, daß ich die Ehre seines Freundes wieder herstelle, u. s. w.; dabei haben mir beide Herren kein gutes Haar auf meinem Haupte gelassen. Die Forderung vom Herrn Karl Witte ist wirklich amüsan, und verdient wohl eine Berücksichtigung des verehrten Lesers.

Um diese beiden Herren werde ich meine Feder nicht mehr gebrauchen, sie sind für mich ganz abgethan, denn Menschen für die ich keine Achtung habe, bringe ich nicht gern die geringste Zeit zum Opfer.

Siegfried Hansing,
New York.

IN conversation with a gentleman not engaged in the music business, but who takes an interest in THE MUSICAL COURIER, he spoke of the crusade of this paper against the stencil piano and organ, and asked us: "If a dealer wishing to use his own name on an instrument has it preceded by the words 'made for,' as for instance,

MADE FOR
JONES & Co.,

would the practice meet with the disapproval of THE MUSICAL COURIER?"

"No," we replied, "a stencil fraud piano is one which bears a name that falsely indicates its origin or does not indicate it at all."

"Why, then," he asked, "don't dealers do this?" And we answered him plainly: "There is where the whole error and evil of this stencil business lies. A false or misleading name is put on a piano with the deliberate idea and intention of giving it a false value. If a dealer would prefix the words 'made for' to his own name it would at once necessitate his explaining something or everything about the origin of the instrument or would at least remove from it the idea that he was the manufacturer. Then, if his name was of value, as some dealers claim their name is, he would retain all of this value, at the same time removing the element of deception. Some of the largest firms in the business who handle their cheap pianos with the idea of advertising their own firm name and not the name of any particular maker, have adopted the suggestion of THE MUSICAL COURIER, and now have their cheap stock—and all stencil pianos are cheap stock—stenciled with the words 'made for' preceding their own name."

It is only those dealers who wish to take an unfair advantage of the ignorance of the general public that are afraid of those two little words "made for."

Criticising Hipkins.

A. J. HIPKINS: "Musical Instruments, Historic, Rare and Unique." The selection, introduction and notes by A. J. Hipkins. Edinburgh: Black, 1888. With fifty colored plates; 188 pages, fol.

(Translated for THE MUSICAL COURIER.)
(Continued.)

HIPKINS asserts that the pandarina in Plate 30 has five pair of strings; the drawing shows only four and one single string; the instrument, too, has only nine pegs, not ten.

It will be seen from these instances that my censure is not devoid of foundation. I must, however, expressly declare that in spite of this the work contains very much that is good, and that the designs are surprisingly lifelike and to all appearances reliable and true, so that one seems to be contemplating the originals. Indeed, to a certain extent, they can be used as actual originals for comparison and independent study. It is to be wished that similar works could be arranged for the numerous old instruments in the Paris, Brussels and other collections. But to show of what unappreciable value the investigation of old musical instruments is, not only for the special science of musical history, but also for the history of culture and the world, I will crave permission to add some wider reaching observations to my remarks on particular points.

The general inclination is to date the instrumental music, properly so called, of the northern nations from the Crusades, and to point to the influence which the Orientals have exercised in the West. Hipkins, indeed, goes so far as to refer back to the Orientals, not only lutes and guitars and likewise bow instruments—which, indeed, with considerable reservation may be granted—but also ascribes to the Orient* bagpipes, while others even add trumpets and kettledrums. Although, he thinks, there was already in the West a simple kind of bagpipe, that is, with a windbag and pipe, yet the modern form, that is, with an additional pipe for melody, was first introduced by the Crusaders. To start with, he points to the scale of the Western, that is, the Scotch bagpipe, which has a neutral third (i. e. a 1½ tone lying between a major and a minor third), which accords with the theory of the Arabian musician Zalzol.

This can be granted, for the neutral third of Zalzol actually dominated Arabian popular music from the eighth to the tenth century, and, what is very important, it was not at all a theorem, but an empirical result, and probably goes back to a primitive Babylonian and Syrian system of music.† Moreover, this neutral third is constant‡ also in the flutes of the Arabs, for the reason that the boring of the holes in the flute so as to produce a natural scale was at all periods difficult, and is difficult even to-day. And this is the case not only of the third, but likewise of the sixth of the major scale.§ Ears, not finely cultured, so accustomed themselves, by continual hearing it, to this unnatural scale that they finally lost the feeling for the natural scale; and this is actually the case of the Orientals, according to numerous accounts, for even in antiquity so much is said of the flute music of Asia Minor that the flute can be described as the Oriental national instrument. The Arabs make no exception, for, although they have later adopted a stringed instrument as their national one, yet the Arabs of antiquity are, in a musical point of view, named, only and solely, as flute players. The Greek proverb spoke of Arabian flute players. Alfarabi speaks of "very many kinds of flutes." The lute also, not having a string for each note as the harp has, is subjected to almost the same laws as the flute.

It is not surprising, but quite consistent, that peoples with a national instrument of the flute character should exhibit corresponding phenomena in their system of music. Other nations, however, that only or solely, or usually, employed stringed instruments, that is, when these, like the harp, had a string for each note—and this was the case with the Indo-Germanic race—were not, by the inadequate construction of their instruments, injured in their feeling for the natural scale. On this account we find in such nations the pure diatonic scale, and it was this circumstance by which the northern branches of this race, which never adopted Asiatic flute music, as, to their disgrace, the ancient Greeks did, were put in the full possession of an unperverted, harmonious music feeling which led them to the complete development of Triad music. This conception appears to me not far fetched; it leads, too, as I have convinced myself by numerous investigations, to the most surprising elucidations of many hitherto obscure points of musical history of which I can here mention only one. That is, everywhere where the Indo-Germanic race adopted flute music, the feeling for the natural scale and for the harmony it held concealed was so active that it violently struggled against the inharmonious, because unnatural, scale of flute music, at its first approach. Hence, as far as possible, the disagreeable intervals were avoided also in stringed instruments, and left, by preference, unplayed. We see this, e. g., among the ancient Greeks with the so-called enharmonic scale, which

simply skipped those intervals, and so, too, the old Scotch melodies avoided them as far as possible. This is the reason why the old Gaelic scale to a certain extent reminds one of Asiatic conceptions of a musical system.

We have, therefore, no proof whatever for a direct introduction during the Middle Ages—and that in the comparatively late time of the Crusades—and the above reason is only the consequence of a universal natural cause, which must make itself felt here as well as there. I might have, for that matter, expressly given a warning against ascribing too much to the influence of the Crusades and especially of Oriental music in the West. The North possessed a living spring of music which flowed abundantly long before the Crusades, as long and more pure than that of classical antiquity, and when the Middle Ages came musical sensibility was presumably so firmly implanted that it could no longer be lightly influenced by factors that quickly passed away.

Nor can I thoroughly agree with what Hipkins alleges concerning ancient instruments, the *lituus**, that is to say, and the buccina, represented in Plate 39. The drawings were made from imitations which the conservator of the great instrumental collection at Brussels, Victor Mahillon, had prepared from the originals at Rome and Naples. I must here remark that there are larger specimens of the buccina in the Museo Nazionale of Naples, which exhibit a cross bar that divides the circle, formed by the bending of the tube, into two almost equal parts. To hold this cross bar the instrument has metal cross tubes, so that the buccina recalls, not only in name (Middle Age French, buisine; German, busine, pusine, pusâne) but in form our trombone (posaune). This instrument is a primitive European, especially Etruscan, instrument, not originally Roman.

The remark of Hipkins is quite correct, that it is a matter of indifference whether this kind of instrument was blown by Egyptian, Greek or Roman mouths; the blowing of it led in all cases to notes that form harmony, and, I may add, if a whole chorus of such performers played, the natural Triad harmony is simply inevitable. Hipkins really relies on Karl Engel and where he departs from him he would have done better to indicate the fact distinctly. Thus Engel† gives a sketch of a Jewish horn from the great synagogue, St. James' place, Aldgate, and a horn from the same synagogue figures also as the final vignette of the present work. But the two instruments have only this in common—they are both horns. The instrument of Hipkins has a tooth ornament and is evidently an artistic production of good design, while that in Engel is a natural, simple cow's horn.

It is impossible that the two sketches refer to one and the same original; but that one and the same synagogue has two such old horns is nowhere stated by Engel or Hipkins, and the latter ought to have given some light on this. In like manner the signals to be blown by these horns as Hipkins gives them are different from those which Engel notes, and while the former says that the Spanish Provençal Jews differ little in this point from the German Jews, Engel says the opposite. Who is right? The investigator who has extraordinary opportunities to acquire certainty about such a remote territory ought to exercise careful criticism on what has been already done by others in the like subject.

Another horn of the Middle Ages‡ arouses my lively attention. The letters A, G, L, A appear to me to be intended for the initial letters of Hebrew words. The occurrence of them in this place reminds one of the employment of horns prescribed in Exodus, which is still preserved in the synagogues. Nothing can be inferred from this, as far as anything international is concerned. Besides, the instrument bears the name of its maker, *Johannes de Allemaire me fecit*. Here we have a palpable evidence for the fact, conjectured from other sources, that in the Middle Ages England and Germany were, musically, in active commercial relations of exchange and barter. Especially after the labors of the Irish monks for the introduction of Christianity into Germany this intercourse was kept up, through almost all the Middle Ages.

As early as the eighth century there occurs a case of musicians being summoned from Germany to England. Abbot Cuthbert, of Wearmouth and Jarrow, writes to the successor of Boniface at Mainz: "I shall be glad to have a musician here who can play on that kind of zither which is called a rote by us, for I have a cithara, but no artist for it. If it is not inconvenient send me such a performer." As a further proof, and at the same time an explanation of the other, the life of St. Dunstan, in one of the MSS. of St. Gall, of the eleventh century, contains the gloss: *Sumpsit citharam, quam lingua paterna (i. e., Anglo-Saxon) hearpan vocamus*.§ At the same time the Scots, Halias and Aaron, were in succession abbots at Cologne, the latter being a zealous promoter of music. Finally, representations of the Gaelic crwth often appear in the wall paintings and miniature paintings of Middle Germany in the twelfth century.

It is to this time of abundantly proved connections between England and Germany that the horn of Dover and its maker, John the German, must be assigned. All proofs of this kind

may, indeed, be more important for the general history of music than for the knowledge of instruments, and a pragmatic history of instrumental music will easily appreciate them as soon as it regards the fact that in the Middle Ages and far beyond them Germany was the classic land of instrument making. Neither the Romans nor the Arabs aided the West to attaining such a flourishing growth of instrumental music. The foundation of this, its own most peculiar possession, was laid by the North itself and by the German race in the first place. How strongly it knew how to build! German names from the times of Pepin and Charles the Great, through Bernhard the German, to the present day mark the progress of development in organ building.

The construction of violins begins with the names of Lucas Maier and Dieffenbrucker; German instruments and German performers were everywhere called after Germany, and the theory of instrumental music would present a sorry appearance without the names of Huchald, Notker,* Schlick, Viridung, Nachtgall, Agricola, &c. Even in the seventeenth century the German instruments were praised as unsurpassable, and this seems no exaggeration in the mouth of the Frenchman Merseenne. As regards the art of using instruments, anything said in behalf of Germany is superfluous, for instrumental music and Germans are inseparable ideas in the thoughts of modern nations. An historical phenomenon of such extent can only arise from the efforts of a thousand years, and therefore let us be cautious in ascribing to the South or the East, without thoroughly convincing reasons, an art which found a permanent home in those regions only among nations akin to us. Most writers on music of late years would most gladly maintain that when Sir Roland blew his oliphant he blew on an Arabian horn a melody he had heard from his enemies.

I conclude with two remarks, with which, I think, Mr. Hipkins will be personally pleased. He possesses the lute o-Karl Engel, of the year 1600.† The collection of musical instruments that belonged to Paul de Wit, of Leipsic, lately acquired by the Prussian Government, contains a lute which seems almost perfectly to agree with the former even to the small ornaments and the color. Only the collar is different. In the instrument here it is at right angles to the neck; different, too, is the number of strings, which in it amount only to twelve arranged in pairs. It seems to me as though, in the lute of Mr. Hipkins, the increase in the number of strings had caused an alteration of the collar, which was set at an oblique in place of a right angle to obtain greater resistance. At this very date of 1600, as Hipkins, too, remarks, changes in the lute took place on account of the increase of the strings.

The harpsichord which, as is mentioned at Plate 35, Tschudi sent to Frederick the Great on the occasion of the victory of Prague, and which Hipkins on a special visit to Berlin and Potsdam could not find, is probably the one now in the Hohenzollern Museum. His conjecture, too, seems to be right that Kirkman (or more correctly Kirkmann) was concerned in the instrument, for it resembles in all essential respects—that is, in the interior arrangements as Hipkins describes them—a harpsichord of Jacob Kirkmann, 1761, which is comprised also in the above mentioned De Wit collection. OSKAR FLEISCHER.

Vose, Every Time.

A PARTY out in Missouri, who is sensible enough to inquire of THE MUSICAL COURIER before purchasing a piano, sends us the following:

NEW HAVEN, Franklin County, Mo., August 16, 1890.

Editors Musical Courier:

I would like to ask about the Vose & Sons piano, as to its merits and its manufacture. Also about the Marchal & Smith. What grade of piano is it?

Yours respectfully,

CHARLES ALDER.

If you are in doubt as between these instruments, cease hesitating at once and buy a Vose & Sons piano every time. They are all right, and you will not regret your purchase. Don't buy any Marchal & Smith piano, as there is no such factory, and the piano is a stencil piano; a purchaser cannot tell who made it. Buy the Vose & Sons piano. They have one of the finest piano factories in the country.

WANTED—By a traveling piano salesman the privilege to sell installment or lease contract blanks. Anyone having a practical blank of the kind can send sample and price to dealers, with commission on sales, to Edward Edwards, care of THE MUSICAL COURIER, 25 East Fourteenth-st., New York.

WANTED—By a traveling salesman, an arrangement with several supply houses to "boom" their specialties while on the road. A good scheme to get a "pull" on the manufacturers by influencing the dealer. Address, in confidence, Edward Edwards, care of THE MUSICAL COURIER, 25 East Fourteenth-st., New York.

WANTED—An organ action maker, who also understands how to make stop actions and fly finishing. Address "Organ," care of THE MUSICAL COURIER, 25 East Fourteenth st., New York.

NOTICE—On and after Monday, August 19, the address of the Schubert Piano Company will be at our new factory, East 134th-st., New York.

SCHUBERT PIANO COMPANY,

Peter Duffy, President.

* Or those German authors whom we group under this name.

† Plate 13.

* Introduction, p. 13, Plate V.

† Land. "Recherches sur l'Histoire de la Gamme Arabe." Leide, 1884, pp. 64 and 53.

‡ Ebenda, p. 50.

§ With the above conclusions it must be remembered that the beginning tone of the tone scale of wind instruments is in *praxi* neglected on account of its unpleasant sound, but in theory must be taken into account. Hence arises a crowd of fundamental distinctions, which I cannot here discuss, as it would lead me too far from my task.

* Emil Braun (Die Ruinen und Museum, Rome, p. 796; Ambros, I., 516), mentions a *lituus*, found at Vulci in 1832, while the one here represented was discovered at Caere, in 1807. Consequently, the remark that the one figured here as the only known specimen is false.

† The music of the most ancient nations. Fig. 98.

‡ Plate 1.

§ Hoffemes St. Gallens altddeutsche Sprachschätze, St. Gallen, 1844-1849, Vol. III., p. 594.

Mr. Francis Bacon Is Right.

THE "ghost of that piano dinner" seems to trouble the editor of a certain music trade paper. His antipathy to BACON again shows itself. That his early training should lead him to abhor BACON is quite natural. It is evident that his conscience reproves him for the silly twaddle he printed about the dinner. He reminds us of Lord Macaulay's criticism of the poet Southey.

A more insufferable jester never existed. He very often attempts to be humorous, and yet we do not remember a single occasion on which he has succeeded further than to be quaintly and flippantly dull. He cannot quote Francis Bugg, the renegade Quaker, without a remark on his unsavory name. A wise man might talk folly like this by his own fire-side, but that any human being after having made such a joke should write it down, and copy it out, and transmit it to the printer, and correct the proof sheets, and send it forth into the world, is enough to make us ashamed of our species.

FRANCIS BACON.

Hastings & Winslow Varnish.

THERE is no varnish used by piano manufacturers in this country that enjoys a better reputation, gives greater satisfaction and produces more duplicate orders than the varnish made by Hastings & Winslow, at Montclair, N. J. These people have sold and are at present disposing of varnish to the best firms in the trade in New York, Boston, throughout New England and the West, and their business with the piano trade has more than doubled in two years on the strength of the quality and character of the varnishes they make. We would suggest to piano manufacturers who have not dealt with this firm to give them a trial, and they will learn something that will be of benefit to them and the pianos they make.

—Mr. Albert Behning, while ascending the stairway of the Behning factory, was struck in the left eye by a strip of molding carried by a workman coming down, and sustained a severe injury. He is now submitting to medical attendance and hopes to be all right again in a few weeks.

Trade Notes.

—Hemming & Joslyn, the new piano and organ house at Spokane Falls, Wash., have made application for the agency of the Haines piano.

—J. T. Henderson, of the Mueller Music Company, Council Bluffs, Ia., has invented an improvement of the finger-board of accordions.

—Mrs. Mathias Gray, of San Francisco, left for Germany on the Werra, last Saturday, with her young son of 14, who is to be educated in Europe.

—There were delegates from many varnishers' unions at the convention held in Chicago last week to organize the International Brotherhood of Varnishers.

—The twelfth annual picnic and summer night's festival of the employes of Wessell, Nickel & Gross will take place at Lion Park on Saturday night, August 31.

—Mr. Otto Wessell, of Wessell, Nickel & Gross, and Mr. Frederick Dietz, of George Steck & Co., spent a few days last week at Margaretville, in Ulster County, where their families are stopping.

—As we go to press we learn that a fire in the building No. 298 Broadway has damaged the stock of Messrs. Jacot & Sons, manufacturers of music boxes, to the reported extent of \$3,000. Insurance not stated.

—Mr. C. C. Yates, lately selling pianos and organs at Rushville, Schuyler County, Ill., and vicinity, is wanted for forgery, the amounts footing up several thousands of dollars. He is described as quite heavy set, dark complexion, weighing from 165 to 175 pounds, and is in the neighborhood of 35 years of age. Any information that will lead to his apprehension should be sent to John Neill, sheriff, Rushville, Schuyler County, Ill. —Chicago "Presto."

—No dealer visiting New York to make selections for his stock of goods for the fall trade should fail to visit the factory of Behning & Sons. They have displayed there their new styles of uprights in various woods worked into cases so attractive that they will at once attract attention. The interior work, the scale, action, &c., are fully up to their usual standard of excellence, and one has only to see and hear them

to realize that it is to the advantage of every dealer to examine and purchase them.

—James Stevens, a piano maker, 43 years old, who is out of work and homeless, was held in \$1,000 bail in the Yorkville Police Court Thursday morning on a charge of grand larceny. Stevens had food and shelter during the early summer from Mrs. Julia Sherman, of 98 Lexington-ave., and repaid her kindness by stealing \$110 from her on July 4. He was not seen again until that night, when he was arrested on Second ave. by a detective of the Eighteenth Precinct.

—Among patents recently granted of interest to the music trade are the following:

For a piano, to F. Schaaf.....No. 407,695
For mechanical organ, to E. S. Votey.....No. 407,801
For reed organ, to E. S. Votey.....No. 407,800
For governing mechanism for reed organ, to E. S.

Votey.....No. 407,802
A trade mark has been granted to Mason & Risch on a reed organ.....No. 16,872

—Mr. J. W. H. Eckert, the New Orleans agent of Messrs. E. G. Harrington & Co. and others, has been released on a bond of \$1,600 to appear before the November term of the court. It is reported that many inconsistencies and omissions have been found in his original statements, and it is the avowed determination of his creditors to get a settlement in full or else to send him to jail.

—A New England manufacturer says that street musicians are a serious expense to manufacturing companies in country towns. A gypsy girl playing a tambourine recently passed his establishment, and, he says, cost the company about \$200. Every employé in the big factory ran to a window, and work was suspended for fully a quarter of an hour. Every circus parade costs them hundreds of dollars, and when a minstrel brass band marches by it costs from \$25 to \$50.

POSITION WANTED—As traveler for piano factory by an experienced and successful factory salesman of wide trade and territory acquaintance—steady in habits, a hard worker and capable of handling any trade. Address "Traveler," care of THE MUSICAL COURIER, 25 East Fourteenth-st., New York.

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Harmonic Scale,
Resonance Steel Action Frame,
Endwood Bridge,
Touch Regulator,
Finger Guard
AND
IMPROVED CYLINDER TOP.Silver Medal, Paris Exposition, 1878. Gold Medal, Antwerp Exposition, 1885.
Two Silver Medals, London, 1885.**C. CHEVREL,**

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Solo Violinist, Metropolitan Opera House and Seidl Orchestra. Concerts and instruction. Address Chickering Hall, New York.

MISS EMILIE LEICESTER,

TEACHER OF DRAMATIC ART,

Has arrived from London, and will give lessons this winter in New York. Dramatic Action for the Opera and Stage Business a specialty. 40 East Tenth Street, New York.

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Court Singer to T. T. M. M. the Emperor and
Empress of Germany,

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SKILL
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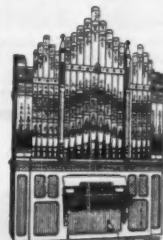
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Emerson Piano Company.

The New York Branch, 92 Fifth-av.

WE have during the past few months frequently referred to the New York branch wareroom of the Emerson Piano Company, of Boston, that the mere mention of the fact that it was opened last week will suffice at this time. The wareroom, located at 92 Fifth-av., is one of the imposing business establishments on that great thoroughfare, and the company have already put into stock a large number of their various styles of uprights in plain and fancy woods, constituting as beautiful and attractive an assortment of pianos as can be found in any wareroom.

The point we have made and will continue to make with the Emerson Piano Company is a much more important one than any possible personal compliment or compliment paid to the members of the company or their employees can be, and yet, at the same time, it includes within itself a compliment more valuable, especially because it is deserving, than any mere idle puffery. Our point is that the product, the piano of the Emerson Piano Company, is the great feature at 92 Fifth-av., New York city, and when within a month the musicians, the teachers, the pianists, return to New York and begin to drop into the wareroom of the Emerson Piano Company a musical instrument will respond to their touch that will astonish one and all of them—a musical instrument that, in every respect, must meet the approval of persons with a true and proper musical temperament, especially such as understand and know what a piano should be. That's our point!

Apropos of the above, we reprint the following from the Galveston "News":

You are Old, Father William.

You are old, Father William, the young man said,
And your hair has become very white,
And yet as much music seems stuffed in your head,
As would give half a dozen delight.

In my youth, said the father, my tastes were so true,
That my pleasures had requisite zest,
And of the players, and singers, and instruments too,
My instincts demanded the best.

But you never enthuse, said the youth to his dad,
If another piano is used,
Than the one you affect. Is it only a fad
Just to praise it, to keep you amused?

My son, said the sage, you awaken my fears,
I would fain think your intellect bright;
But the Emerson, ay, for the last forty years,
Has knocked others as high as a kite.

You are old, and I see you're determined to gloat
Over music you heard in your prime,
As sounds from pianos, or fiddle, or throat,
Float back through the vista of time.

Your vistas be hanged! the father did shout,
For the Emerson stands out alone;
In the mind of no artist remains there a doubt,
That 'tis perfect in touch and in tone.

WANTED—An experienced bellyman and finisher for a piano factory in New York State. Employment guaranteed to a good man. Address "L," care of THE MUSICAL COURIER, 25 East Fourteenth-st., New York.

A Correction.

To the Editor of the Free Press:

DEAR SIR—On July 18 last the following item appeared in the columns of your paper:

Arrested for Embezzlement.

When T. K. Milne, now agent of Hudson Brothers, music dealers of Plattsburgh, arrived here on the Chateaugay he was surprised to find himself almost immediately in the gentle but unrelenting grasp of Chief of Police Dumas. After he had recovered from his astonishment sufficiently he was informed that he was wanted on the charge of appropriating funds, to the amount of \$40 to \$50, to his own use while in the employ of Bailey's music rooms, a warrant having been issued for his arrest on the complaint of Mr. H. W. Hall, the manager. After prolonged but not deep meditation he concluded to settle the matter, which he did by paying the amount misappropriated and costs. This was not Milne's "first offense," but it is to be hoped it is his last.

In the publication of this item, your paper, doubtless unintentionally, did me a great wrong and injustice. The statements in it are false from the beginning to the end. I was not arrested for embezzlement, and never have been, nor for any other crime, and there was not the slightest grounds for a criminal charge whatever, and none was claimed. The process upon which I was arrested was a civil one only.

Being at that time a resident of Plattsburgh, N. Y., and coming here on business, I was arrested for a debt, as any non-resident of your State might be. A debt which was claimed that I owed, and which arose out of a disputed account in a hotel bill, in which I claimed that a credit of \$15 had not been given me as should have been. As it was so small a matter of difference, when arrested, I paid it, rather than be troubled with a law suit about it, in which the costs to me would be more than to pay the claim itself. This was the "head and front of my offending" and this was all there was of it.

As I wish to continue to do business in Vermont for the firm of Hudson Brothers, music dealers, of Plattsburgh, N. Y., in whose employ I now am, and to retain the confidence of your people, as I have had in times past when I was a resident and did business in your State, will you do me the justice to publish this correction, and relieve me from the suspicion even that I have been an embezzler? T. K. MILNE.

Plattsburgh, N. Y., August 12, 1889.—Burlington "Free Press."

Good Story.

A GOOD story is told about an old farmer who went into a dealer's shop upon some errand, and was induced by the enterprising salesman to buy an organ. He was shown one of those mechanical organs which play certain tunes, the sheets of which have been inserted in the proper place, and, although the instruments have a keyboard like any other organ, they have nothing to do with the playing, which is all done by keeping the treadles in motion. It happened that some especial favorite of the old man's was uppermost, and as the music rolled forth his eyes brightened and an unusual eagerness seemed to possess him. As the operator finished the old gentleman said: "Well, if I could play like that I would buy an organ this minute." "I can teach you in no time if you care to learn," said the wily salesman, an idea coming to him. "The price of this organ is \$100. I will guarantee to teach you to play it as well as I did

in 10 minutes if you will buy it." "That's a bargain," said the granger, and he sat down and began fingering the keys.

The salesman saw to it that his customer kept his feet in motion and told him to keep the keys working, and that he would be unconsciously guided by the sound. "You won't know why you press the proper ones, but you will, all the same," said he, and to the old man's wonder and delight out poured the music of another favorite, never missing a note. It required dexterous handling to make the old party think it was his own skill that created the melody, but the scheme worked admirably, for he paid for the organ and ordered it to be sent to his home. How much bragging he did among his people of his accomplishment the salesman does not know yet, but he has had a screen put up in a corner of the shop and he keeps both eyes open all day, ready to dodge into hiding should he see the farmer entering.—Ex.

WANTED—A competent piano salesman capable of becoming acquainted with and selling pianos among the large numbers of buyers and traveling men for houses in all lines, who are in the city at this time of the year. He can make special prices to them, and we will give a three months' engagement on salary and commission to the proper party. Address, DRUMMERS, care of THE MUSICAL COURIER.



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Mr. J. P. COUPA, Mr. FERRARE, Mr. CHAS. DE JANON, Mr. N. W. GOULD, and many others,
but deem it unnecessary to do so, as the public is well aware of the superior merits of the Martin Guitars. Parties have in vain tried to imitate them, not only here in the United States, but also in Europe. They still stand this day without a rival, notwithstanding all attempts to puff up inferior and unreliable guitars.

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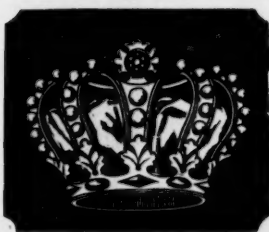
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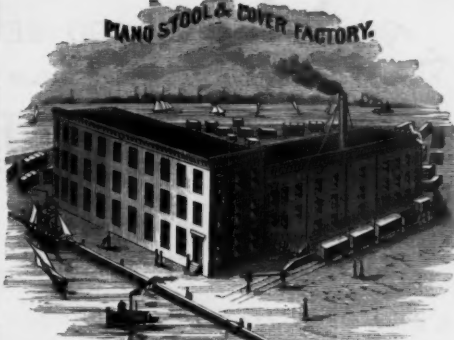
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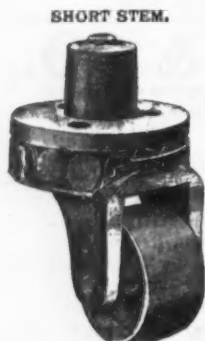


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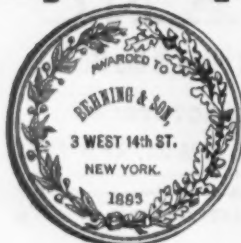
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